MERRIE GAMES IN RHYME

Hon. Gwmeline M. Plunket

Victoria R. I.

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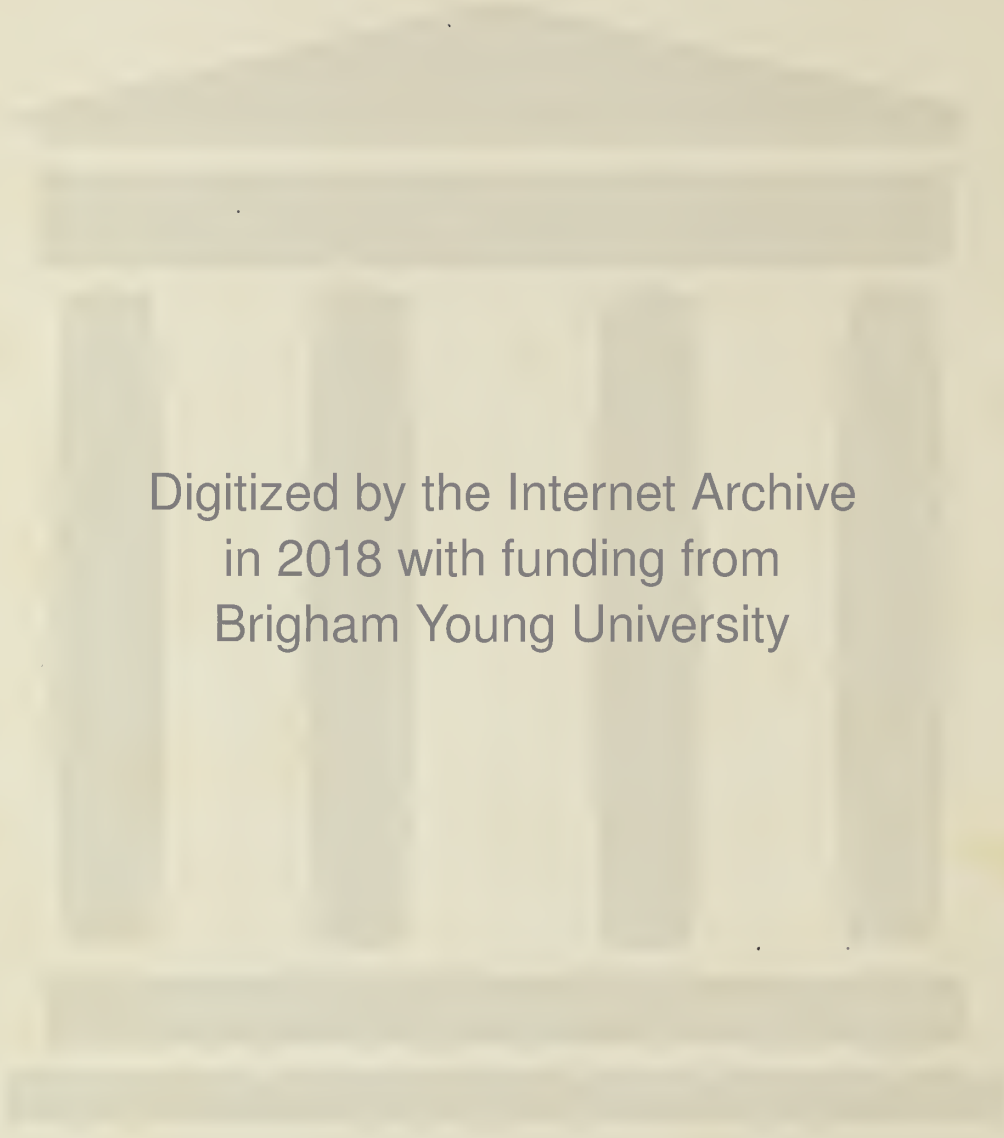
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MERRIE GAMES IN RHYME

A Merrie Dames in Rhyme from Ye Olden Time

Collected and illustrated by

The Hon^ble Emmeline M. Plunket

London

Wells Gardner, Darton & Co. Paternoster Buildings.

1886
C&D
Co
PATENTSHEETS
LONDON
DUBLIN

Index

B

Bingo. 8

C

Chickens, come clock. 56

D

Do you know the Muffin Man? 32

F

Four thirsty Geese. * 36

G

Green gravel, green gravel. 13

H

Here comes a poor woman. 52
Here comes the Abbess. *** 54
Here come three Dukes. 38
Here come three Tinkers. 28
Here we dance Lubin Lubin 16
Here we go round the Jingo Ring. 50
Here we come up the green grass. 26
How many miles to Barley Bridge? 30
Hunt the Slipper. 9

I

I'll be out in the morning early. 10
In the woods let us roam. ‡ 37
I wrote a letter to my love. 19

J

Jinny Jo. 24

L

Lady Queen Anne. 14
London Bridge (new version.) 22
London Bridge (old version.) 20

M

Mary Brown. 41
Milking pails. 34

N

Nuts in May. 42

O

Oranges and Lemons. 44
Our Boots are made of Spanish. 48

S

Seek it, Seek it. * 49
Spanish knight. 60

T

The Mulberry Tree. 58
The Peasant. ‡ 46

W

When I was a lady. 47

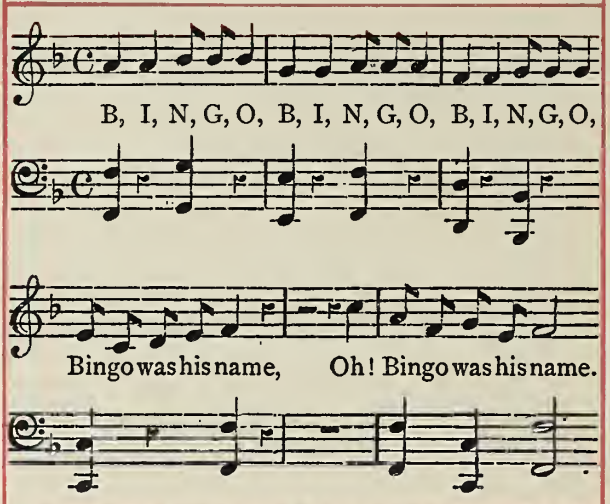
* From the Italian.

** From the German.

‡ From the French.

BINGO

One child holds a stick; the others dance round & sing

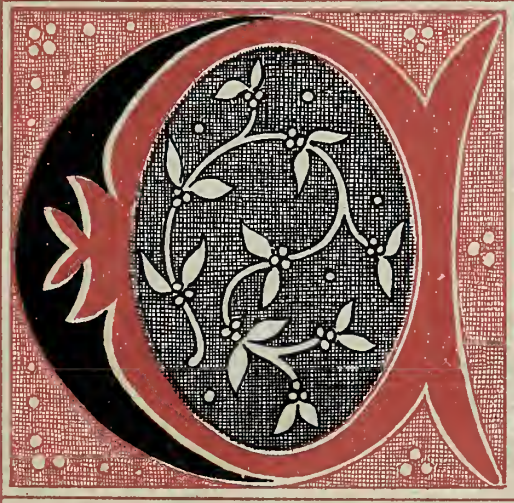


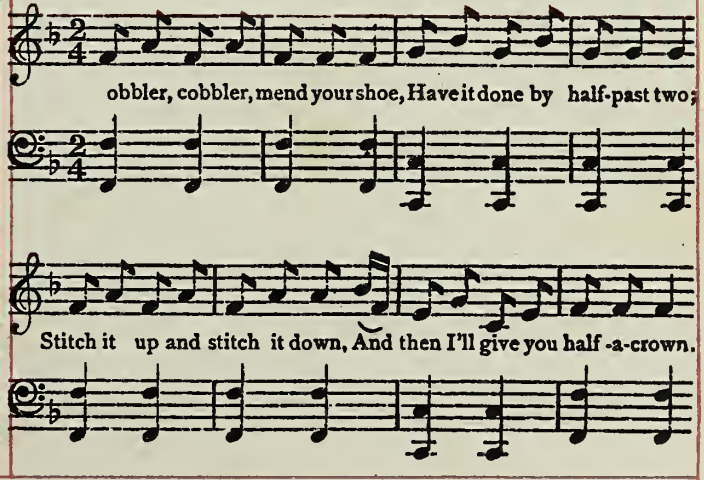
Then the child with the stick touches, first one, then another; the 1st touched says "B," the 2nd "I," the 3rd "N," the 4th "G," the 5th "Oh! Bingo was his name." Whoever fails so to do must take the place in the middle.

HUNT THE SLIPPER

The children sit on the floor in a circle. One in the middle gives a slipper to one of the circle saying—

"This must be quickly mended." The cobbler promises. The circle, pretending to work, chant the following

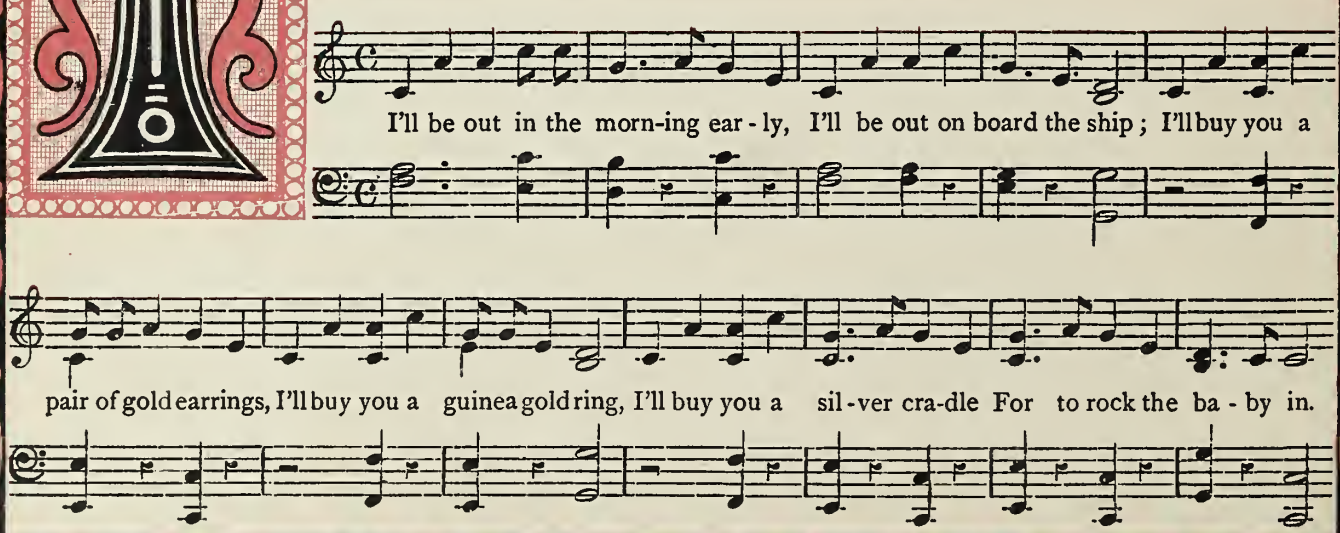



obbler, cobbler, mend your shoe, Have it done by half-past two;
Stitch it up and stitch it down, And then I'll give you half-a-crown.

The customer demands his shoe. The cobbler has not got it. It is quickly passed about; the child with whom it is found goes into the middle.

I'LL BE OUT IN THE MORNING EARLY

One girl stands in the middle ; the others join hands and dance round, singing—


I'll be out in the morn-ing ear - ly, I'll be out on board the ship ; I'll buy you a
pair of gold earrings, I'll buy you a guinea gold ring, I'll buy you a sil - ver cra-dle For to rock the ba - by in.

The girl in the middle answers—

'LL have none of your pair of gold ear-rings,

I'll have none of your guinea gold ring,

I'll have none of your silver cradle,

For to rock the baby in.

I'LL have none of your nasty fish,

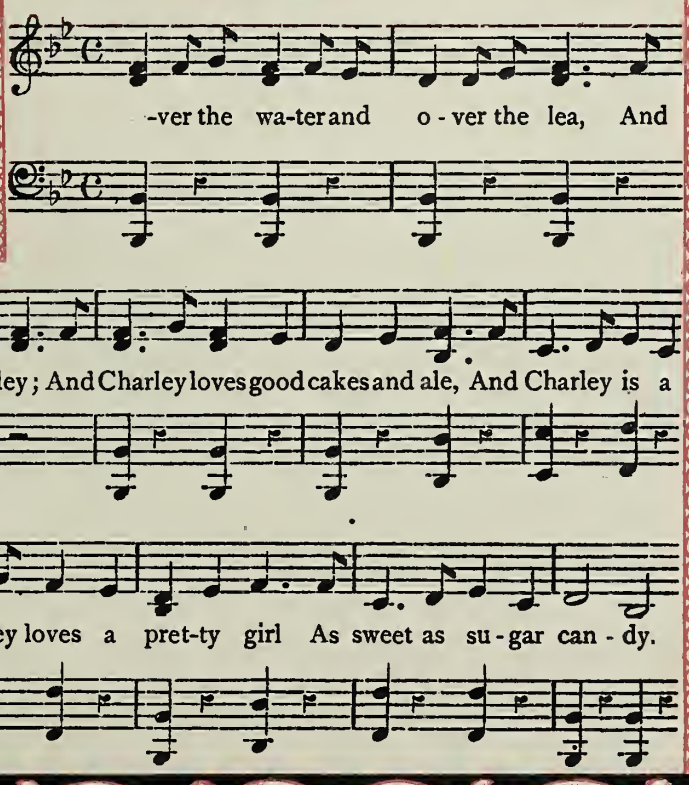
I'll have none of your barley,

But I'll have some of your very best flour,

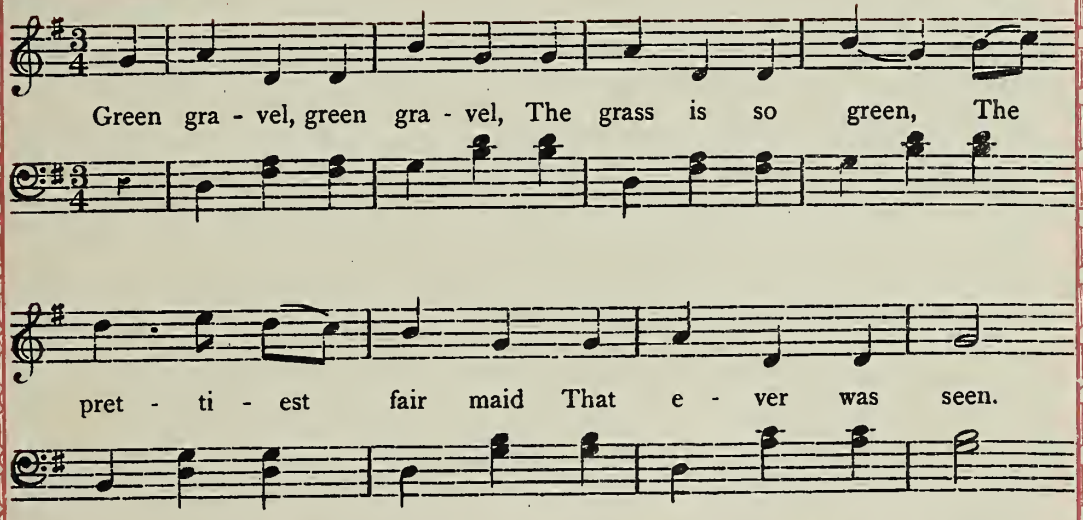
To bake a cake for Charley.

Then they all sing the last verse with great spirit.

Another girl goes into the middle & the game begins again.


-ver the wa-ter and o - ver the lea, And
over the water to Char-ley; And Charley loves good cakes and ale, And Charley is a
dan - dy, And Char - ley loves a pret-ty girl As sweet as su - gar can - dy.

GREEN GRAVEL GREEN GRAVEL

The children form a circle and dance round, holding hands, and singing—

We'll wash her with new milk; And clothe her in silk; And write down her name, With a brass pen and ink.

Dear Mary, Dear Mary, Your true love is dead; He sends you this letter, So turn round your head.

Mary must now turn round and face outwards; the game goes on till each child has been named and all face outwards.

LADY QUEEN ANNE

The children divide into two parties, one representing Queen Anne and her ladies. A ball is hidden in the pinafore or dress of one of the opposite party; they all try to look as if they too hid the ball; they advance and sing to the words "Begs that you'll read one."

The Queen then guesses.

If the Queen's guess is right, "Bessie" and her companions take the place of Queen Anne and her ladies: these must now hide the ball; if the guess is wrong. "Bessie" and party sing the last verse and again hide

La-dy Queen Anne she sits in the sun, As fair as a li-ly, as

white as a swan: King John has sent you three letters to read, and

* Queen Anne.

* Miss Bessie.

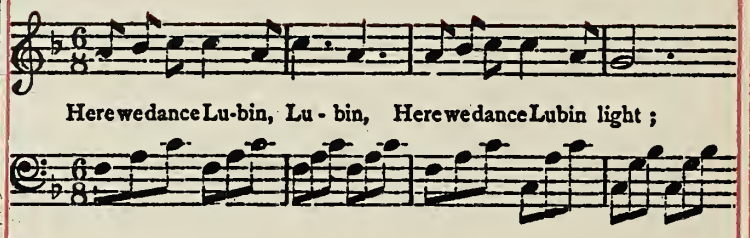
begs that you'll read one. I cannot read one un - less I read all, So pray, Miss Bessie, de - liver the ball. The ball is mine, it

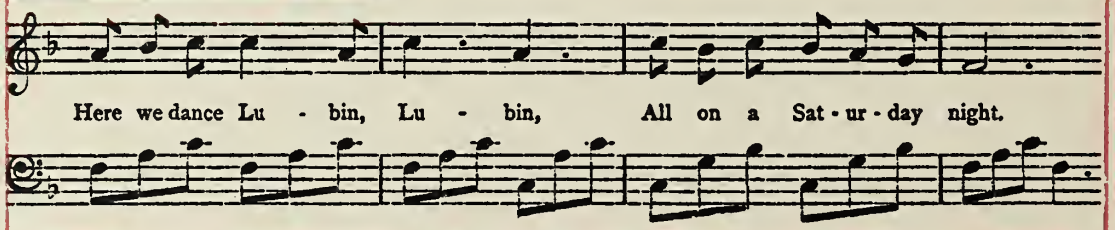
is not thine. The ball is mine, it is not thine. So you proud Queen, sit

on your throne, While we poor gip - sies go and come.

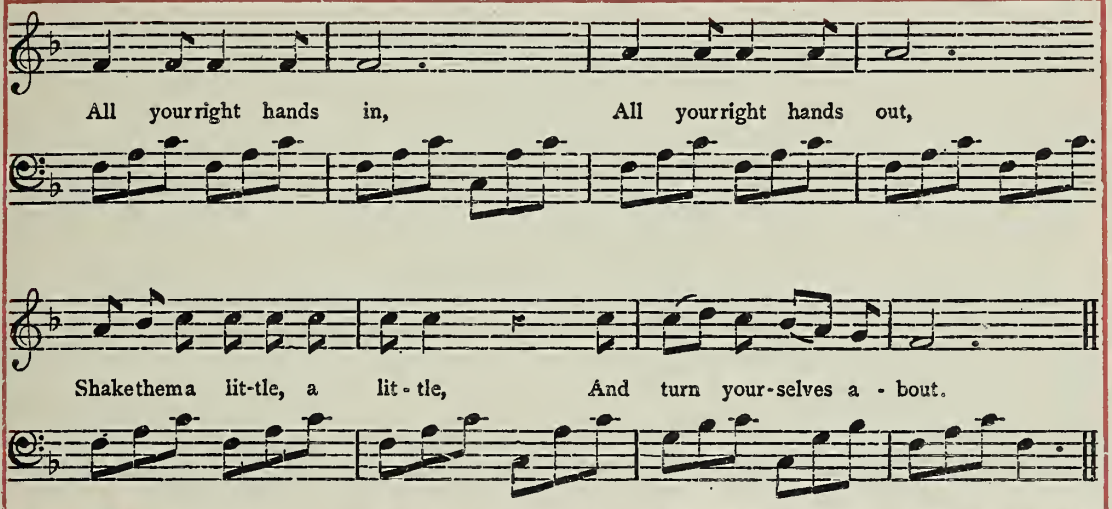
HERE WE DANCE LUBIN LUBIN

The children join hands and dance in a circle, singing—





Now they point their right hands in; turn round and point them out; then each whirls round. They take hands for next verse.



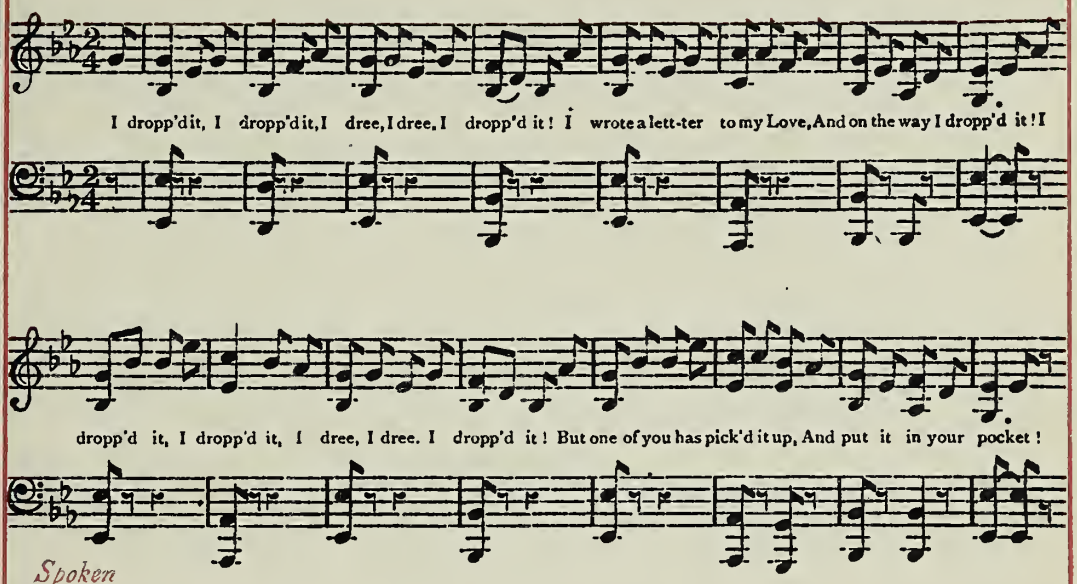
HERE we dance Lubin, Lubin, Here we dance Lubin light, Here we dance Lubin, Lubin, All on a Saturday night.

All your left hands in, All your left hands out, Shake them a little, a little, And turn yourselves about.

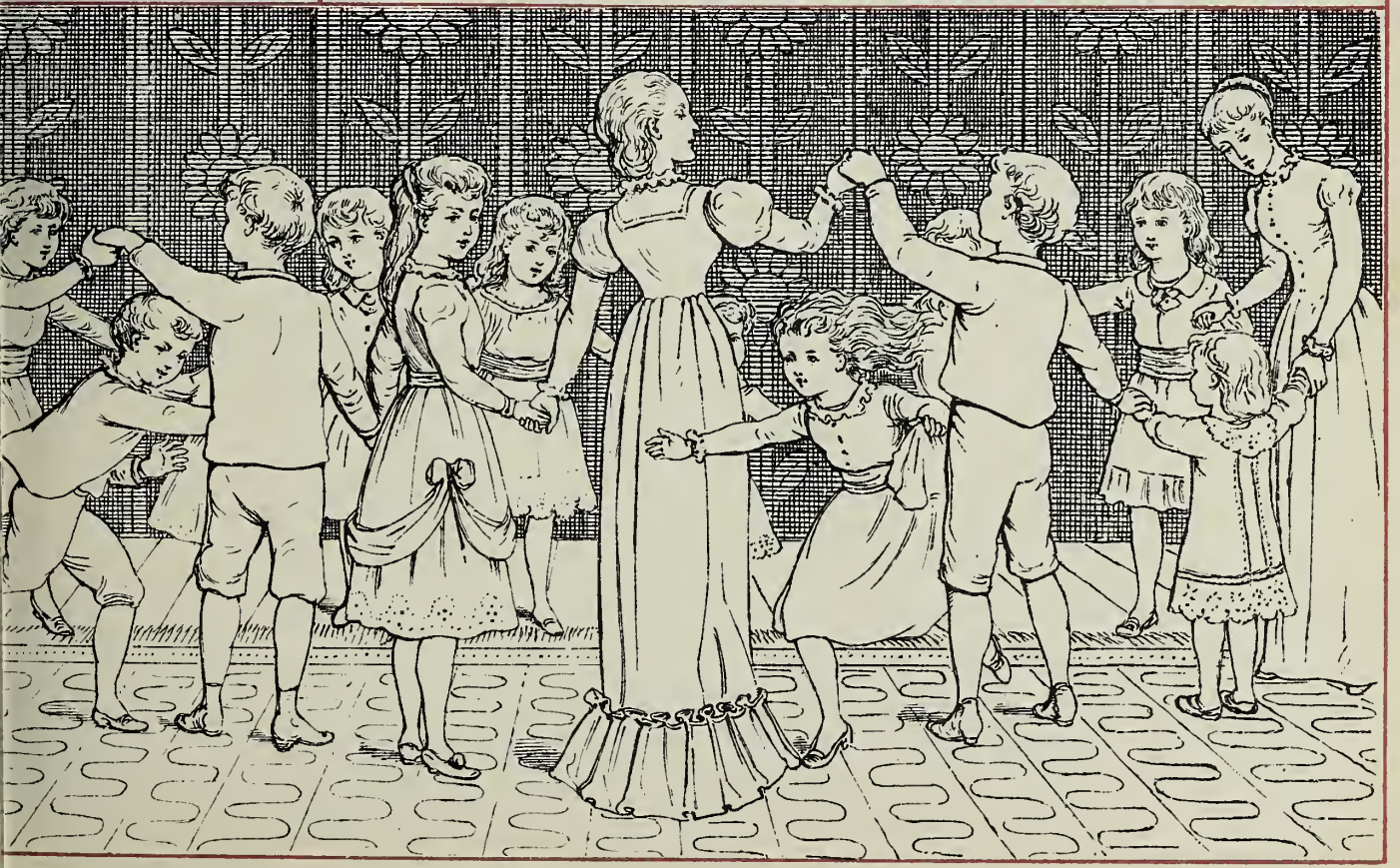
HERE we dance Lubin, Lubin, Here we dance Lubin light,
Here we dance Lubin, Lubin, All on a Saturday night.
All your right feet in, All your right feet out,
Shake them a little, a little, And turn yourselves about.

HERE we dance Lubin, Lubin, Here we dance Lubin light,
Here we dance Lubin, Lubin, All on a Saturday night.
All your left feet in, All your left feet out,
Shake them a little, a little, And turn yourselves about.

HERE we dance Lubin, Lubin, Here we dance Lubin light,
Here we dance Lubin, Lubin, All on a Saturday night.
All your noddles in, All your noddles out,
Shake them a little, a little, And turn yourselves about.

One child holding a handkerchief walks round the outside of a circle formed by ihe other children, and sings—

I dropp'd it, I dropp'd it, I dree, I dree, I dropp'd it! I wrote a lett-ter to my Love, And on the way I dropp'd it! I
dropp'd it, I dropp'd it, I dree, I dree. I dropp'd it! But one of you has pick'd it up, And put it in your pocket!
Spoken

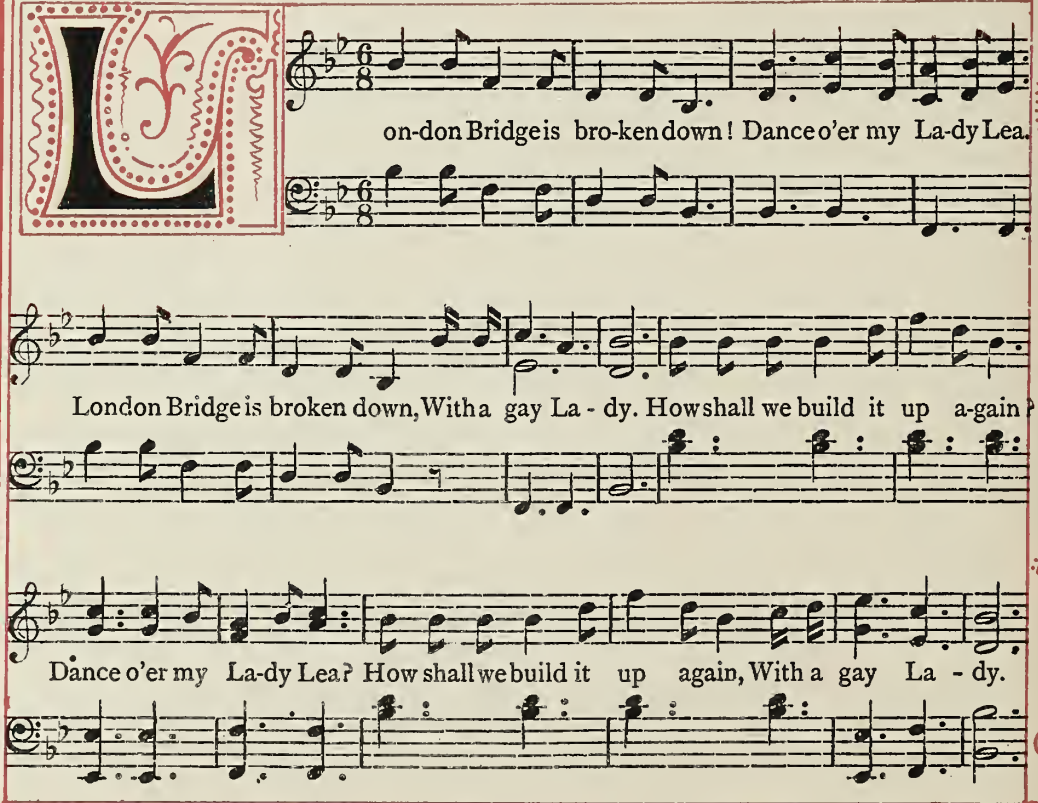
It wasn't you, and it wasn't you, and it wasn't you *(ad lib.)*; **but it was YOU.** *The child now touches some one with the handkerchief and drops it. Whoever is touched must pick up the handkerchief and pursue the first child in and out, under the arms of the others; when caught, the first child joins the circle, the captor sings*



LONDON BRIDGE

OLD VERSION

"A dance, and chorus of boys and girls, to which the words of the ballad gave measure. The breaking down of the bridge was announced. as the dancers moved round in a circle, and the question, 'How shall we build it,' &c., was chanted by the leader, while the rest stood still."


on-don Bridge is bro-ken down! Dance o'er my La-dy Lea.
London Bridge is broken down, With a gay La - dy. How shall we build it up a-gain?
Dance o'er my La-dy Lea? How shall we build it up again, With a gay La - dy.

BUILD it up with silver and gold,
Dance o'er my Lady Lea;
Build it up with silver and gold,
With a gay lady.

SILVER and gold will be stolen away, Dance o'er my Lady Lea;
Silver and gold will be stolen away, With a gay lady.

BUILD it up with iron and steel,
Dance o'er my Lady Lea;
Build it up with iron and steel,
With a gay lady.

IRON and steel will bend and bow,
Dance o'er my Lady Lea;
Iron and steel will bend and bow,
With a gay lady.

BUILD it up with wood and clay,
Dance o'er my Lady Lea;
Build it up with wood and clay,
With a gay lady.

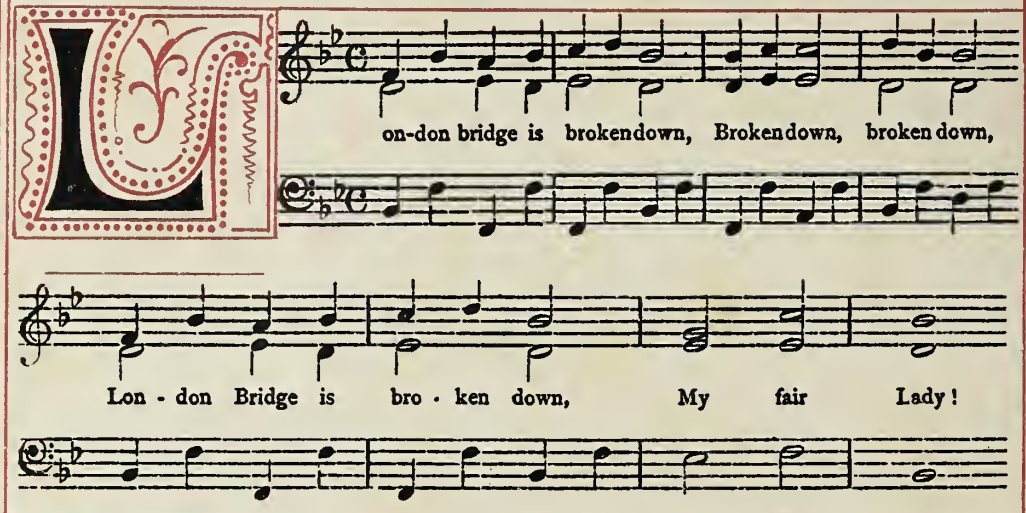
WOOD and clay will melt away,
Dance o'er my Lady Lea;
Wood and clay will melt away,
With a gay lady.

BUILD it up with stone so strong,
Dance o'er my Lady Lea;
Huzza! 'Twill last for ages long,
With a gay lady.

THE *verses were sung alternately by the chorus and the leader, and the dance ended with a shout.*

LONDON BRIDGE

NEW VERSION

Two of the players form an arch with their raised arms; the others march in line round and under the arch. Those in the line and "the two" sing the following verses alternately—

BUILD it up with penny loaves, Penny loaves, Penny loaves,
Build it up with penny loaves, My fair lady.

PENNY loaves will melt away. Melt away, Melt away,
Penny loaves will melt away, My fair lady.

BUILD it up with iron and steel. Iron and steel, Iron and steel,
Build it up with iron and steel. My fair lady.

IRON and steel will bend and bow, Bend and bow, Bend and bow,
Iron and steel will bend and bow, My fair lady.

BUILD it up with silver and gold, Silver and gold, Silver and gold,
Build it up with silver and gold, My fair lady.

SILVER and gold I have not got, Have not got, Have not got,
Silver and gold I have not got, My fair lady.

During this verse the arch-makers lower arms and catch the child then passing under. "The line" continues to sing—

WHAT did this poor prisoner do? Prisoner do, Prisoner do?
What did this poor prisoner do? My fair lady.

STOLE my watch and broke my chain, Broke my chain, Broke my chain,
Stole my watch and broke my chain, My fair lady.

HOW many pounds will set him free?
Set nim free, Set him free,
How many pounds will set him free?
My fair lady.

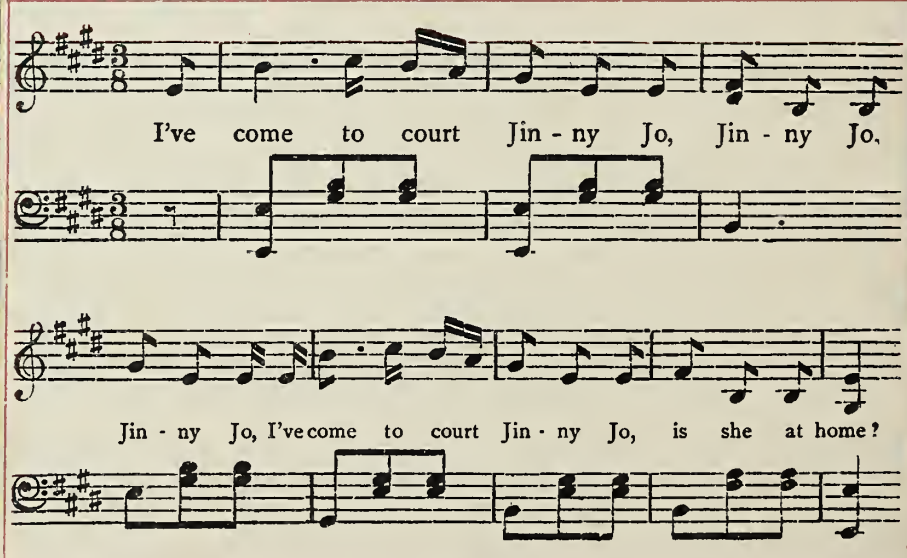
THREE hundred pounds will set him free,
Set him free, Set him free,
Three hundred pounds will set him free,
My fair lady.

THE half of that I have not got,
Have not got, Have not got,
The half of that I have not got,
My fair lady.

THEN off to prison you must go,
You must go, You must go,
Then off to prison you must go,
My fair lady.

They lead the prisoner to a den; when the last child is captured they all rush out. "The two" pursue and capture another two to form the next arch.

JINNY JO

One child, as "Mother," hides Jinny Jo's face from the Suitors. The Suitors advance and sing—

TTMSMSMSA

he Mother, still hiding Jinny Jo's face, sings in answer— **She's upstairs washing clothes, Washing clothes, Washing clothes; She's upstairs washing clothes, All the day long.**

he Suitors listen attentively, and then retire singing— **Then fare you well, ladies all, Ladies all, Ladies all; Then fare you well, ladies all, I'll call again.**

They pause for a moment, and then advance singing— **I've come to court Jinny Jo, Jinny Jo, Jinny Jo; I've come to court Jinny Jo, Is she at home?**

other. **She's upstairs baking bread, &c.**

All the day long.

uitors retire & advance, singing as before–

other. **She's upstairs sick in bed, &c.**

All the day long.

uitors retire & advance, singing as before–

other. **Oh! poor Jinny Jo, &c.**

Jinny Jo's dead.

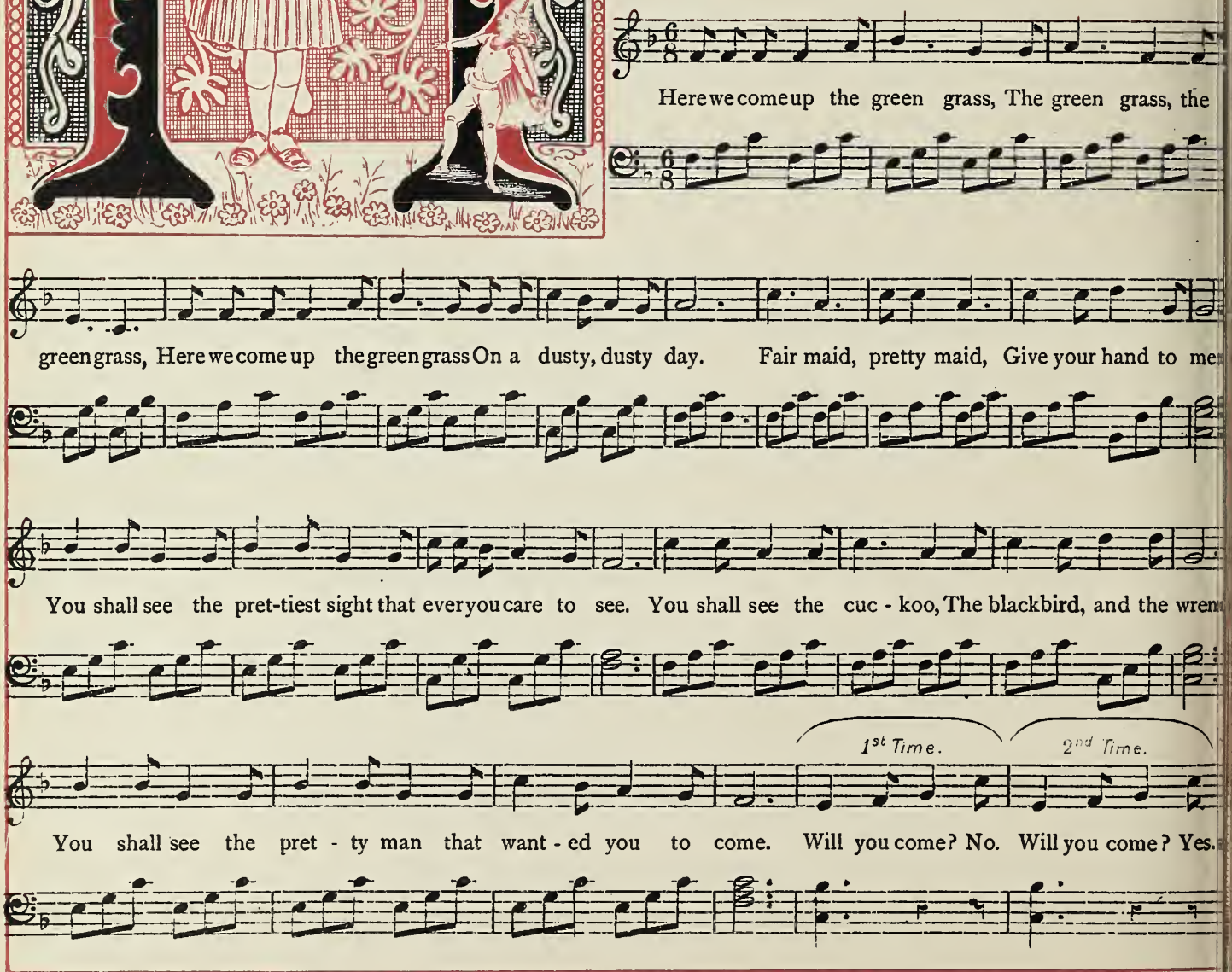
uitors. **Then fare you well, ladies all, &c.**

Never, O never will I call again.

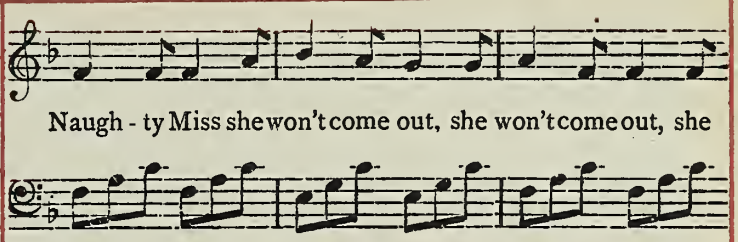
t the end of this verse Jinny Jo jumps up and runs after the Suitors. The one she catches must act as Jinny Jo.

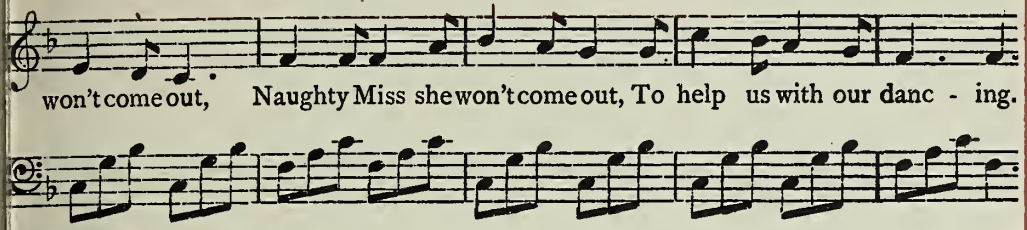
HERE WE COME UP THE GREEN GRASS

THE children form two lines; the elder on one side, the younger on the other. The elder children advance and sing—

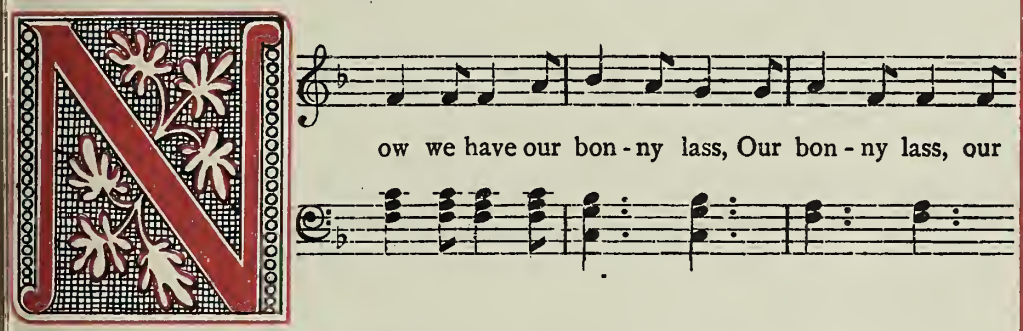

Here we come up the green grass, The green grass, the
green grass, Here we come up the green grass On a dusty, dusty day. Fair maid, pretty maid, Give your hand to me
You shall see the pret-tiest sight that ever you care to see. You shall see the cuc - koo, The blackbird, and the wren
1st Time.
2nd Time.
You shall see the pret - ty man that want - ed you to come. Will you come? No. Will you come? Yes.

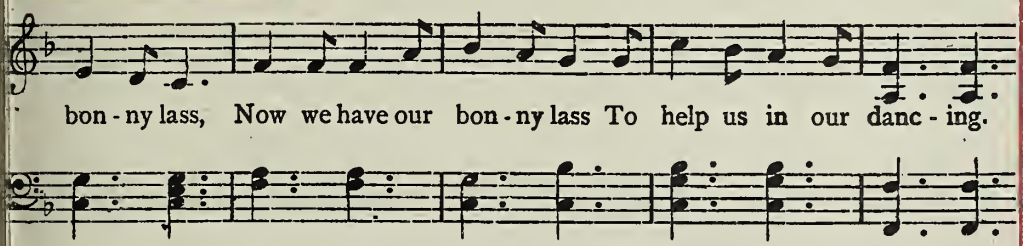
THE youngest of the younger children answers them (at this first time of asking), "No." The elders dance off in high dudgeon, singing as they go—



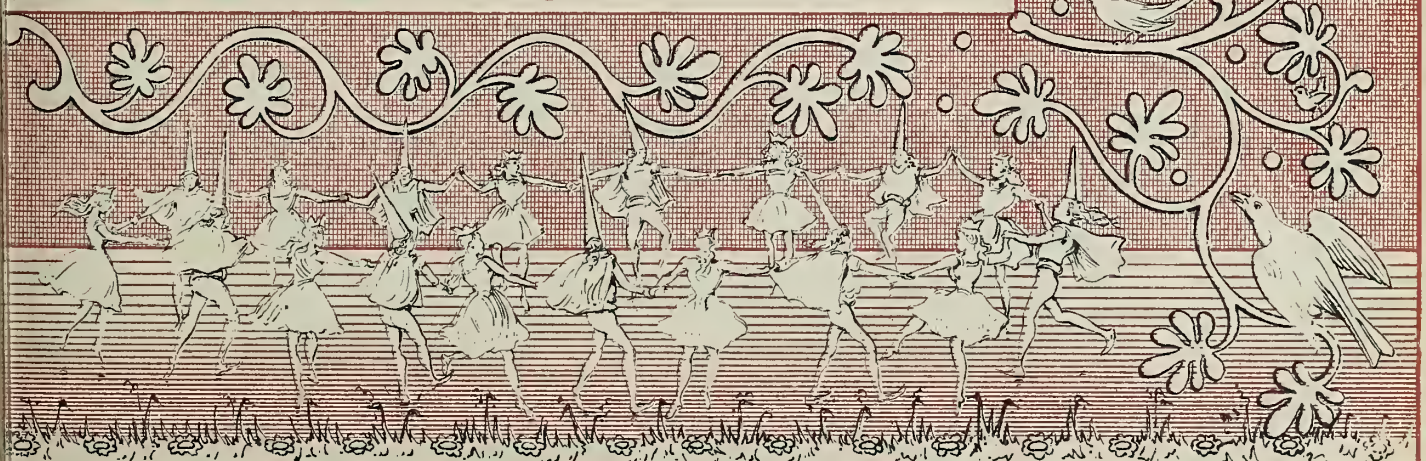


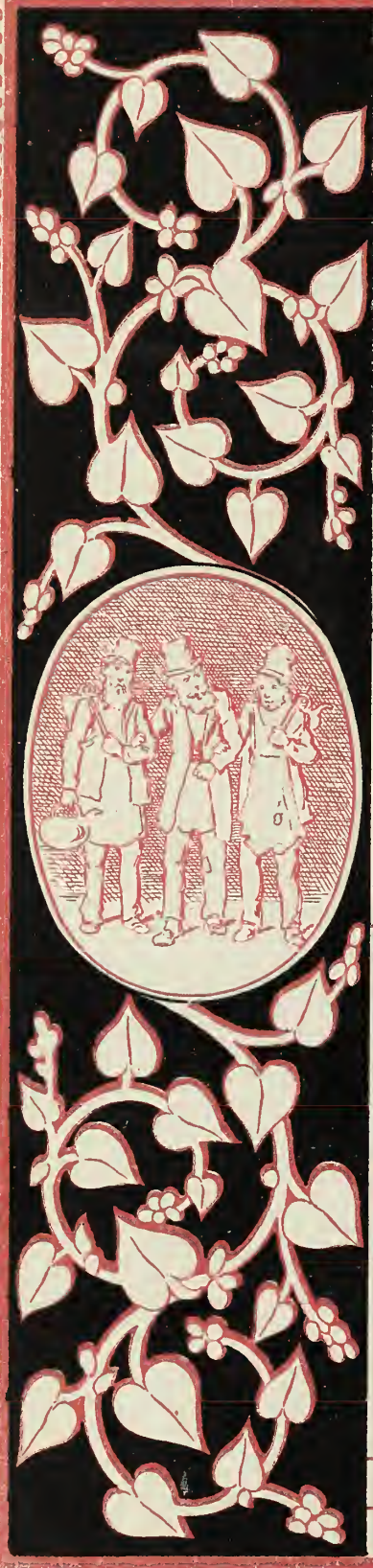
THE elders advance again and sing the first verse. The youngest child now answers, "Yes," and the elders take her by the hand, and dance off singing—





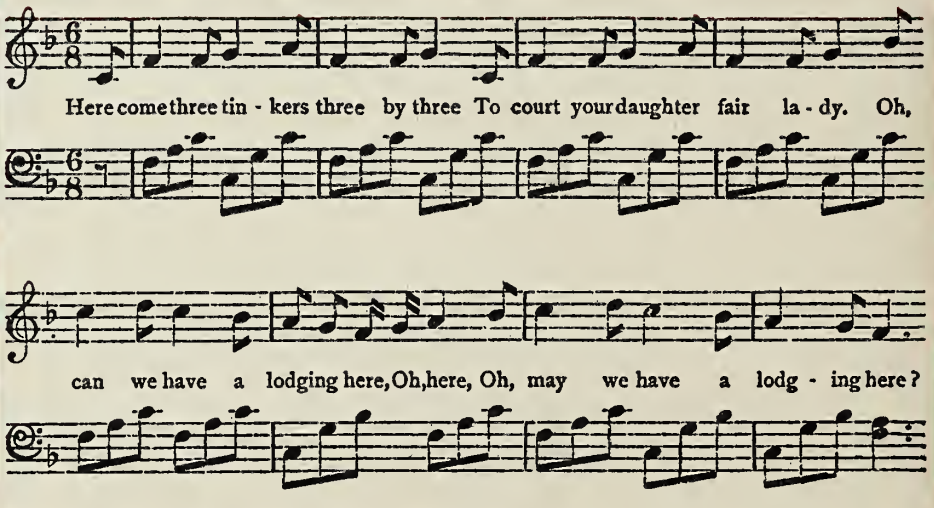
Now reinforced by their "bonny lass," they advance and persuade the younger ones, one by one, to join them, till the whole party dance round in a ring.





HERE COME THREE TINKERS

One child pretends to sleep; another, as her Mother, stands beside her. The others advance as suitors, singing


Here come three tin - kers three by three To court your daughter fair la - dy. Oh,
can we have a lodging here, Oh, here, Oh, may we have a lodg - ing here?

Mother.] **Sleep, sleep, daughter, do not wake! Here come three tinkers we cannot take, They cannot have a lodging here, Oh! here, They cannot have a lodging here.**

The suitors who have retired advance again.

Suitors.] Here come three sailors, three by three,
To court your daughter, fair lady,
Oh! can we have a lodging here? &c.

Mother.] Sleep, sleep, daughter, do not wake!
Here come three sailors we cannot take,
They cannot have a lodging here, &c.

Suitors.] Here come three soldiers, three by three,
To court your daughter, fair lady,
Oh! can we have a lodging here? &c.

Mother.] Sleep, sleep, daughter, do not wake! Here come three soldiers we cannot take, They cannot have a lodging here, Oh! here, &c.

Suitors.] Here come three princes, three by three, To court your daughter, fair lady, Oh! can they have a lodging here, Oh! here? &c.

Mother.] Sleep, sleep, daughter, do not wake! Here come three princes we cannot take, They cannot have a lodging here, Oh! here, &c.

Suitors.] Here come three kings, three by three, To court your daughter, fair lady, Oh! can we have a lodging here? &c.

Mother.] Wake, wake, daughter, daughter, wake!
Here come three kings that we can take,
And they can have a lodging here, &c.

Suitors.] A fig for your daughter, another for yourself,
Three farthings more would get a far better wife,
We will not take a lodging here, Oh! here, &c.

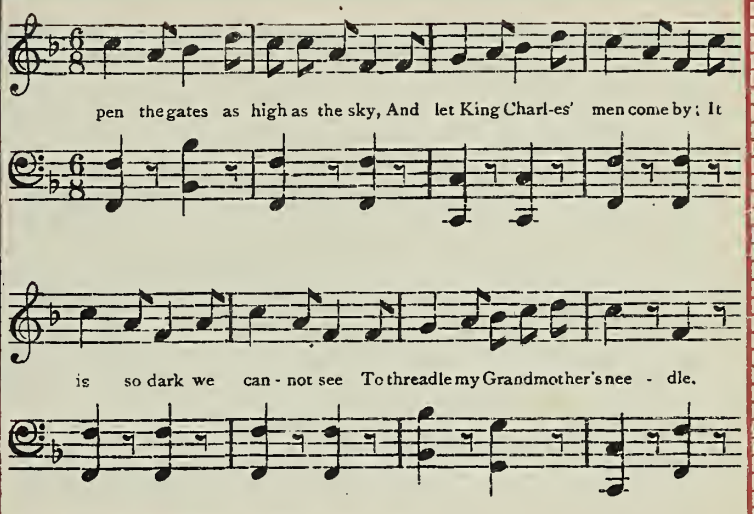
At the end of this verse the suitors run away. The mother and daughter pursue them, and the two whom they catch must take the parts of mother and daughter.

HOW MANY MILES TO BARLEY BRIDGE?

THE children hold hands in a line; the last two at one end represent gatekeepers, the child at the other end advances leading the other children; they question the gatekeepers, and they reply—.

HOW many miles to Barley Bridge?
Three-score and ten.
Can I get there by candle light?
Yes, and back again.
Open the gates and let us go through,
Not without a beck and a boo;
Here is a beck and here is a boo,
So open the gates and let us go through.

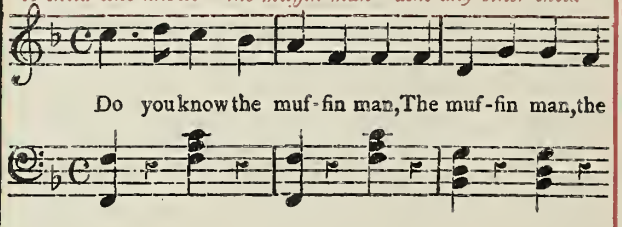
AT the words "Here is a beck and here is a boo," the children all curtsey and bow; the gatekeepers lift up their arms and they run under them, still holding hands and singing—

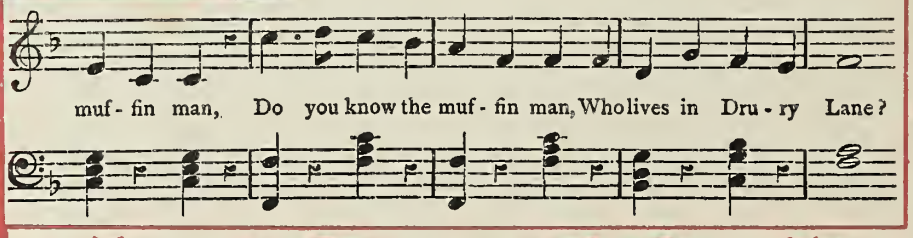

pen the gates as high as the sky, And let King Charl-es' men come by; It
is so dark we can-not see To thread le my Grandmother's nee - dle.

THE outermost gatekeeper stands firm; but the other one twists under the arch, and the game begins again; but now the two last knights are gatekeepers, and the gatekeepers knights.

O YOU KNOW THE MUFFIN MAN?

A child who knows "the muffin man" asks any other child—





If the child appealed to does not know "the muffin man," the singer, much surprised, deplores—

HE doesn't know the muffin man, The muffin man, The muffin man!
He doesn't know the muffin man, Who lives in Drury Lane!

The singer then turns to some other child and puts the question as before, and if this time, perhaps, the child should know the "muffin man," he sings in reply—

YES, I know the muffin man, The muffin man, The muffin man,
Yes, I know the muffin man, Who lives in Drury Lane.

The two children then rejoice together, singing—

TWO of us know the muffin man, The muffin man, The muffin man, &c.

They then question some one else, and at those who cannot answer they point contemptuously and sing—

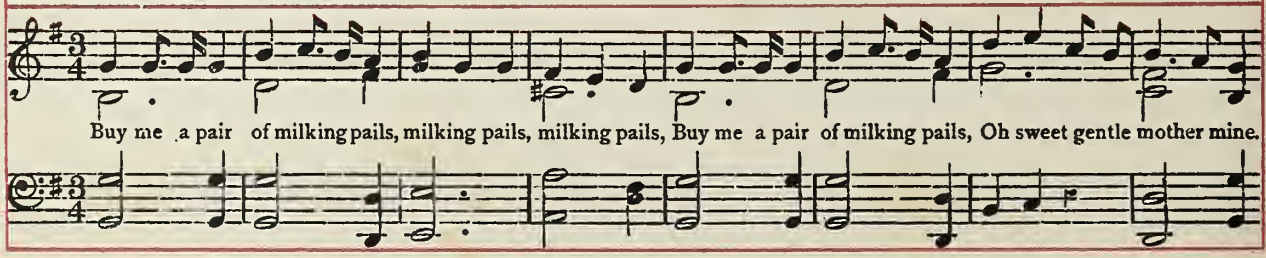
NONE of them know the muffin man, The muffin man, The muffin man, &c.

But each right answer is warmly applauded; and, with gestures of ever-increasing pride, they sing—

WE all know the muffin man, The muffin man, The muffin man, &c.

MILKING PAILS

The children, all except the "Mother," advance hand in hand and sing; they retire while the "Mother" replies, and advance again singing the alternate verses.



WHERE shall I get the money from? Money from? Money from?
Where there I get the money from? Oh! beautiful daughter mine.

SELL my father's feather bed, Feather bed, Feather bed,
Sell my father's feather bed, Oh! sweet gentle mother mine.

WHERE could your father sleep? Father sleep? Father sleep?
Where could your father sleep? Oh! beautiful daughter mine.

SLEEP in the boys' bed, Boys' bed, Boys' bed,
Sleep in the boys' bed, Oh! sweet gentle mother mine.

WHERE could the boys sleep? Boys sleep? Boys sleep?
Where could the boys sleep? Oh! beautiful daughter mine.

PUT them in the pig-sty, Pig-sty, Pig-sty,
Put them in the pig-sty, Oh! sweet gentle mother mine.

WHERE could the pigs go? Pigs go? Pigs go?
Where could the pigs go? Oh! beautiful daughter mine.

PUT them in the washing tub, Washing tub, Washing tub,
Put them in the washing tub, Oh! sweet gentle mother mine.

WHAT could I wash the clothes in? Clothes in? Clothes in?
What could I wash the clothes in? Oh! beautiful daughter mine.

WASH them in your thimble, Thimble, Thimble,
Wash them in your thimble, Oh! sweet gentle mother mine.

WHERE then could I dry them? Dry them? Dry them?
Where then could I dry them? Oh! beautiful daughter mine.

DRY them by the river side, River side, River side,
Dry them by the river side, Oh! sweet gentle mother mine.

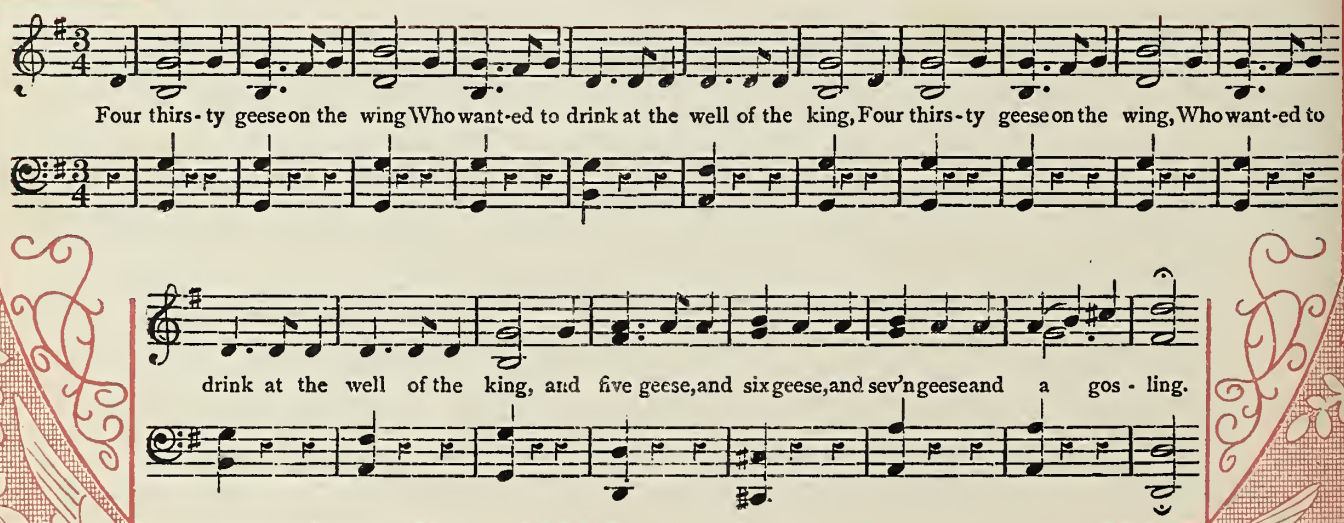
SUPPOSE the clothes should blow away? Blow away? Blow away?
Suppose the clothes should blow away? Oh! beautiful daughter mine.

TAKE a boat and fetch them back, Fetch them back, Fetch them back,
Take a boat and fetch them back, Oh! sweet gentle mother mine.

At the end of this verse the children all run away; the "Mother" pursues, and whoever is caught takes her place.

FOUR THIRSTY GEESE

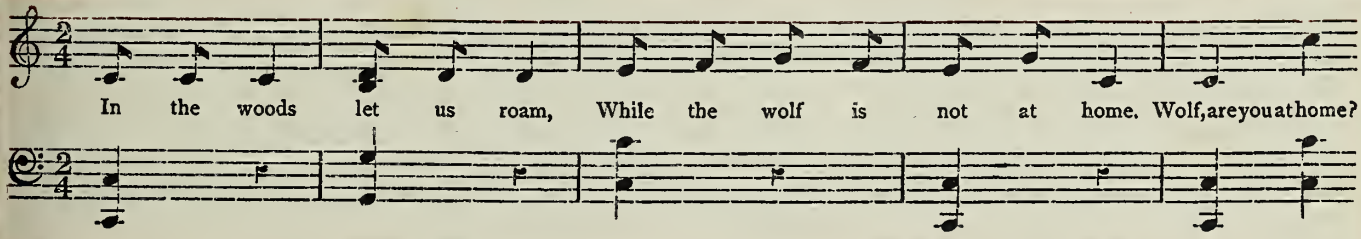
One child stands in the middle, the others hold hands in a circle and dance round singing. One, as leader, determines when to say, "Gosling."


Four thirs-ty geese on the wing Who want-ed to drink at the well of the king, Four thirs-ty geese on the wing, Who want-ed to
drink at the well of the king, and five geese, and six geese, and sev'n geese and a gos - ling.

At the word Gosling they let go hands and all try to secure partners, as then they cannot be caught by the child in the middle. Whoever is caught takes the place in the middle.

IN THE WOODS LET US ROAM

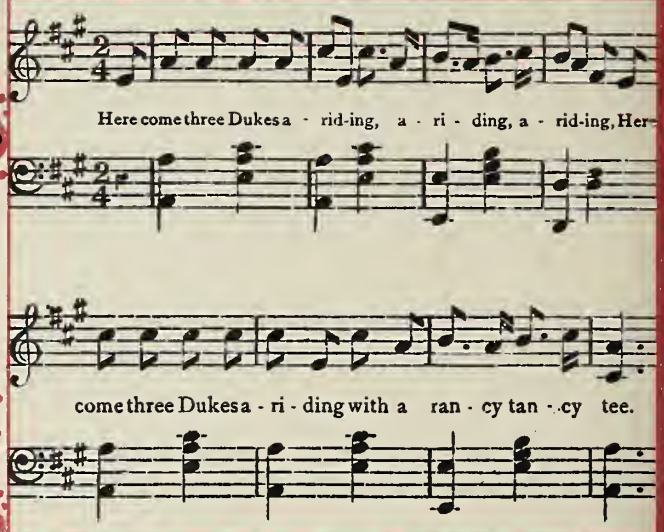
One child as "wolf" crouches in some den; the others hold hands in a circle and dance round, singing—



Sometimes the wolf says "No," and sometimes "Yes," then the children rush to some safety place. But if the wolf can catch one first, that child must be wolf.

HERE COME THREE DUKES

Three of the children, as Dukes, advance & sing the following verse, they retire, & the other children then advance & answer them.



AND pray what is your will, Sirs ? Your will, Sirs ? Your will, Sirs ?
And pray what is your will, Sirs ? With a Rancy Tancy Tee.

OUR will is to be married, To be married, To be married,
Our will is to be married, With a Rancy Tancy Tee.

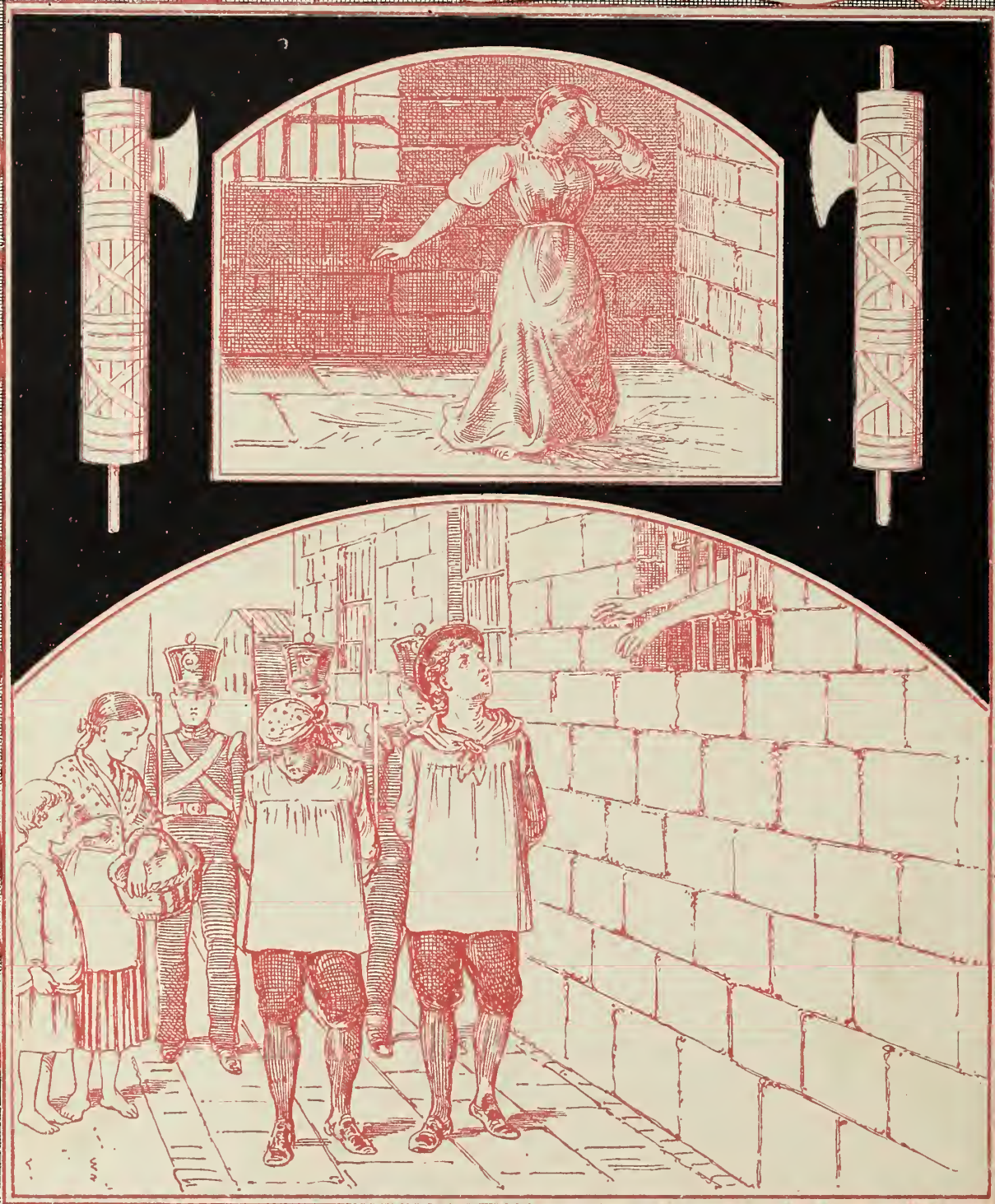
ARE any here you like, Sirs ? You like, Sirs ? You like, Sirs ?
Are any here you like, Sirs ? With a Rancy Tancy Tee.

YOU are all too black and ugly, And ugly, And ugly,
You are all too black and ugly, With a Rancy Tancy Tee.

WE'RE good enough for you, Sirs, For you, Sirs, For you, Sirs,
We're good enough for you, Sirs, With a Rancy Tancy Tee.

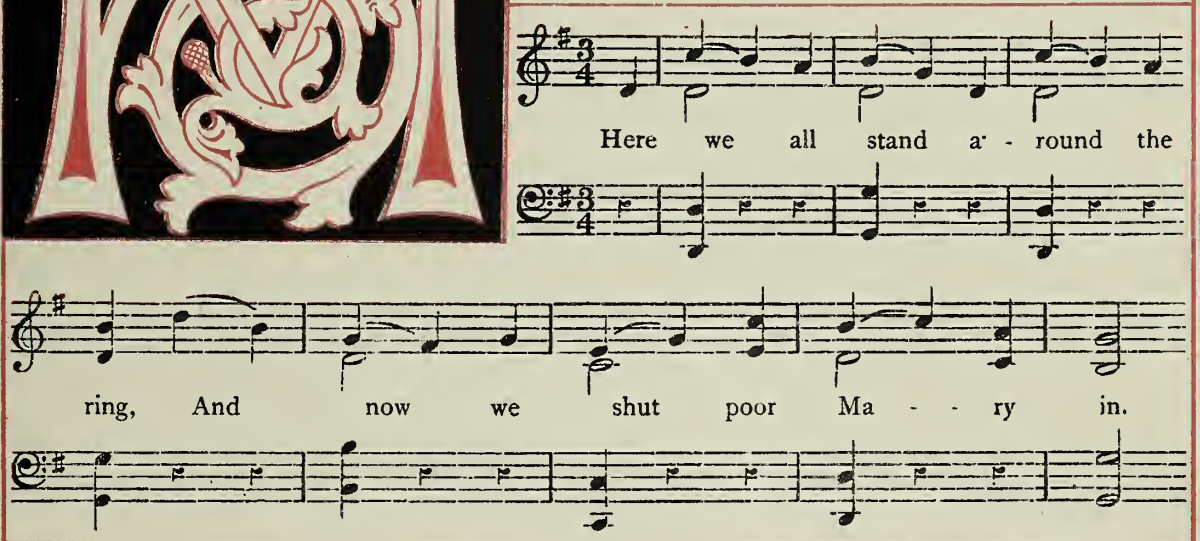
THE fairest one that I see, That I see, That I see,
Is pretty Mistress Mary : Will you come and dance with me ?

" Mary " joins the Dukes ; who then advance singing " Here come four Dukes," &c., till all are chosen.



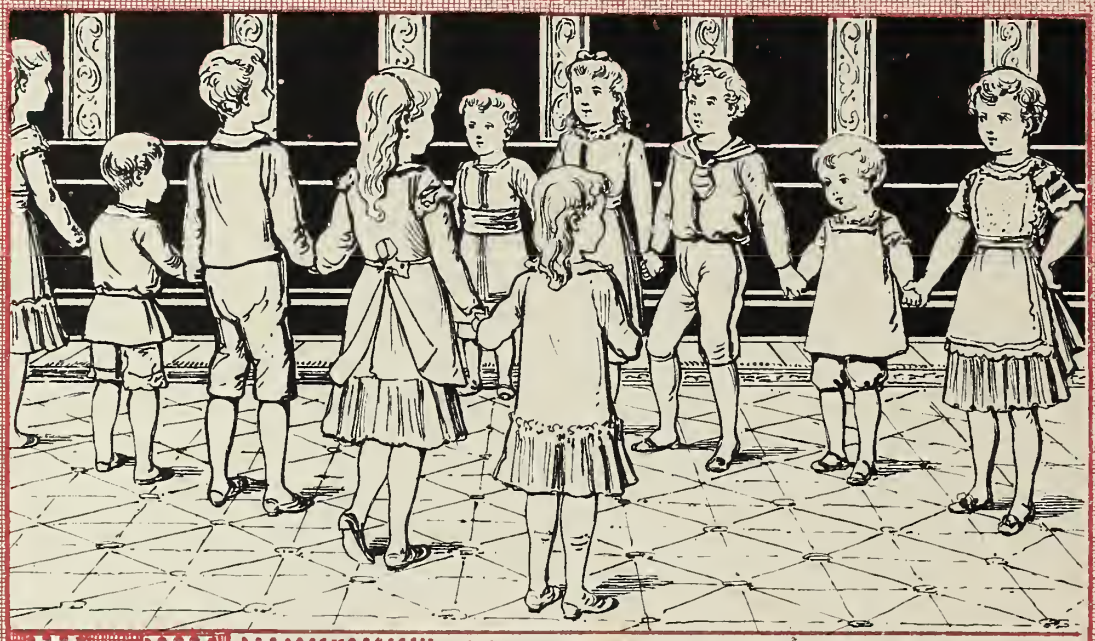
MARY BROWN

One child kneels in seeming despair; the others form a ring & sing—



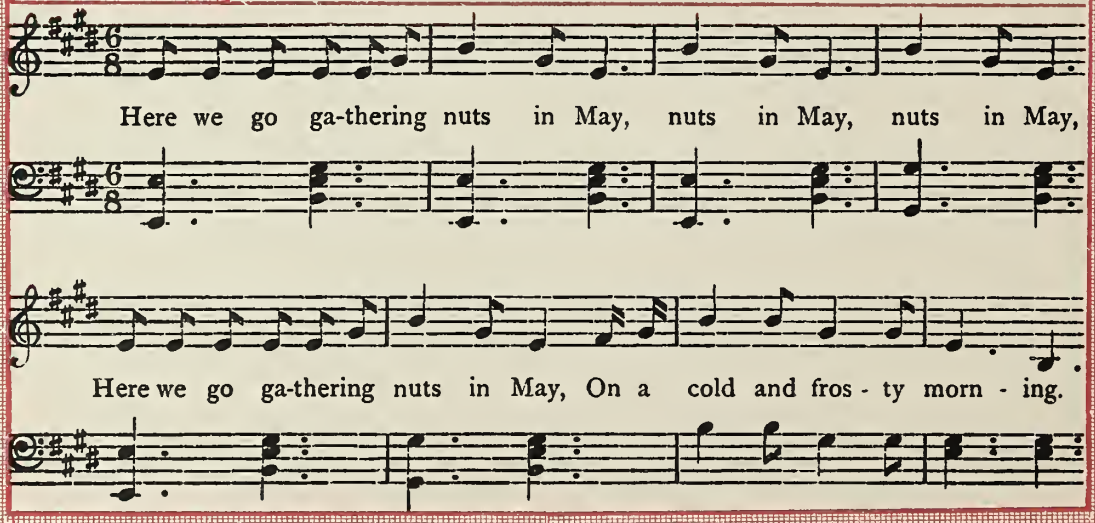
	Rise up, rise up, poor Mary Brown,	And see your poor mother go through the town.
Mary	I will not stand up upon my feet,	To see my poor mother go through the street.
The Ring	Rise up, rise up, poor Mary Brown,	And see your poor father go through the town.
Mary	I will not stand up upon my feet,	To see my poor father go through the street.
The Ring	Rise up, rise up, poor Mary Brown,	And see your poor sister go through the town.
Mary	I will not rise up upon my feet,	To see my poor sister go through the street.
The Ring	Rise up, rise up, poor Mary Brown,	And see your poor brother go through the town.
Mary	I will not rise up upon my feet,	To see my poor brother go through the street.
The Ring	Rise up, rise up, poor Mary Brown,	And see your poor sweetheart go through the town.
Mary	I will stand up upon my feet,	To see my poor sweetheart go through the street.

"Mary" now jumps to her feet; the ring breaks up. "Mary" catches some one, who then must take "Mary's" part.



NUTS IN MAY

The children stand in two rows; facing each other; a mark is made on the ground between the two sets. One set advances and sings:—



The other set now advances--and so on, the sets advance and retire singing the verses alternately—

WHO will you gather for nuts in May? Nuts in May, Nuts in May;
Who will you gather for nuts in May? On a cold and frosty morning.

WE'LL gather Katie for nuts in May; Nuts in May, Nuts in May;
We'll gather Katie for nuts in May; On a cold and frosty morning.

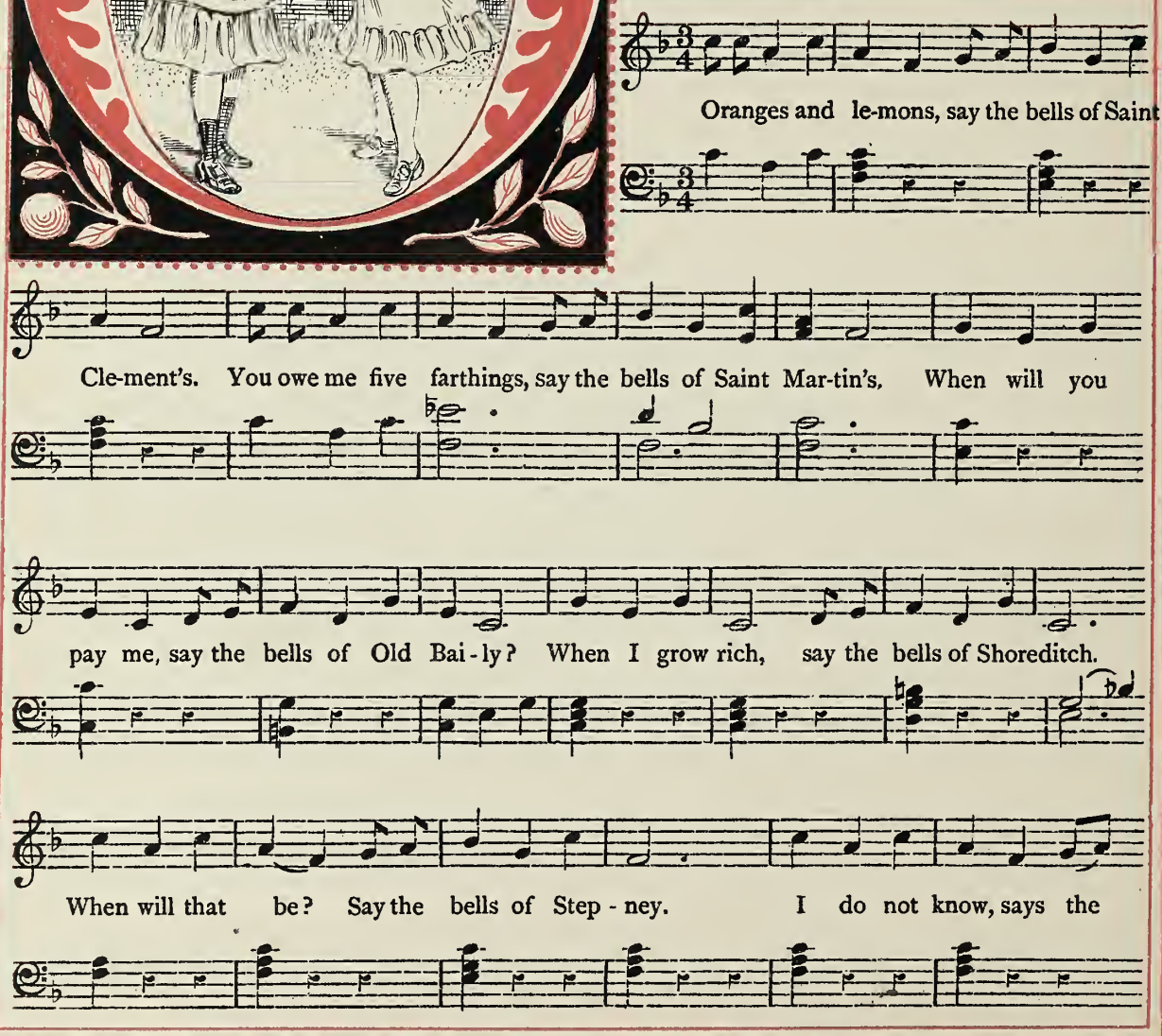
WHO will you send to take her away? Take her away, take her away?
Who will you send to take her away? On a cold and frosty morning.

WE will send Willy to take her away; Take her away, take her away;
We will send Willy to take her away; On a cold and frosty morning.

KATIE & Willy advance & (holding each other by the right hand) try which of them can pull the other across the line marked. The conquered one joins the ranks of the victor, the set that has lost its champion advances singing the 1st verse, & so the game goes on.

ORANGES & LEMONS

Two children join hands and form an arch; secretly they settle who shall be called "Oranges" and who "Lemons." The other children sing the following words, marching in a line round about and under the arch.


Oranges and le-mons, say the bells of Saint
Cle-ment's. You owe me five farthings, say the bells of Saint Mar-tin's. When will you
pay me, say the bells of Old Bai-ly? When I grow rich, say the bells of Shoreditch.
When will that be? Say the bells of Step-ney. I do not know, says the

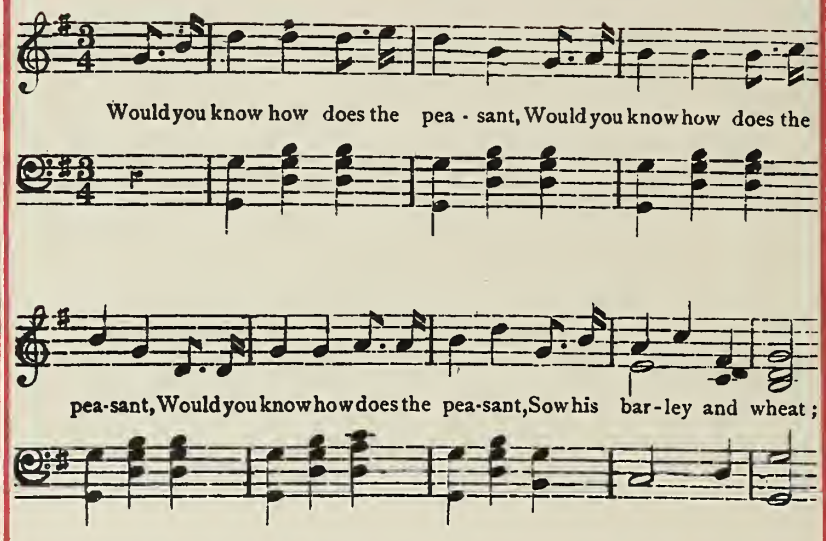
great bell of Bow. Here comes a can-dle to light you to

bed, And here comes a chop-per to chop off your head.

At the last words "the two" lower their arms and catch one of the line, whom they ask, in a whisper, to choose "Oranges or Lemons." The captive goes behind the child chanced upon. The game goes on till all are placed behind one or other of the arch, then comes the tug.

THE PEASANT

The children join hands in a circle and dance round, singing–

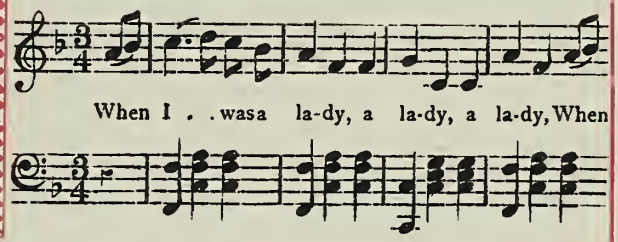

Would you know how does the pea - sant, Would you know how does the
pea-sant, Would you know how does the pea-sant, Sow his bar-ley and wheat;

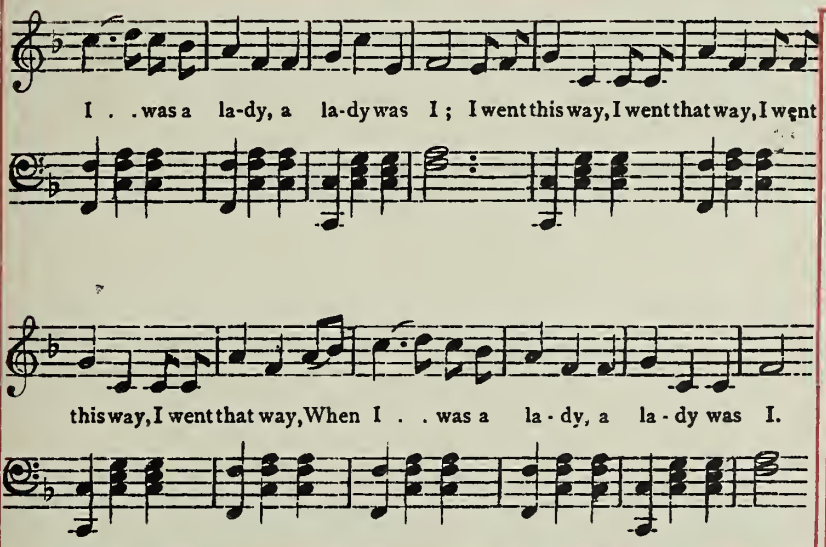
During the second verse the children let go hands and each pretends to "sow his barley and wheat." They join hands while they sing the questions; but separate while they act the answers.

Look, 'tis so that does the peasant	Sow his barley and wheat.
Would you know how does the peasant	Reap his barley and wheat?
Look, 'tis so that does the peasant	Reap his barley and wheat.
Would you know how does the peasant	Thresh his barley and wheat?
Look, 'tis so that does the peasant	Thresh his barley and wheat.
Would you know how does the peasant	Sift his barley and wheat?
Look, 'tis so that does the peasant	Sift his barley and wheat.
Would you know how rests the peasant	When his labour is done?
Look, 'tis so that rests the peasant	When his labour is done.
Would you know how plays the peasant	When his labour is done?
Look, 'tis so that plays the peasant	When his labour is done.

WHEN I WAS A LADY

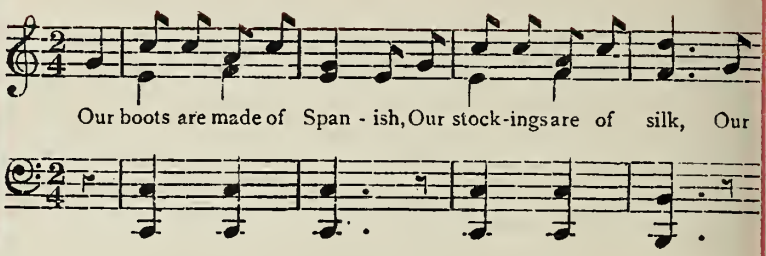
The children join hands and dance round; then they let go hands and imitate a "lady" first; then each in turn chooses what is to be imitated.

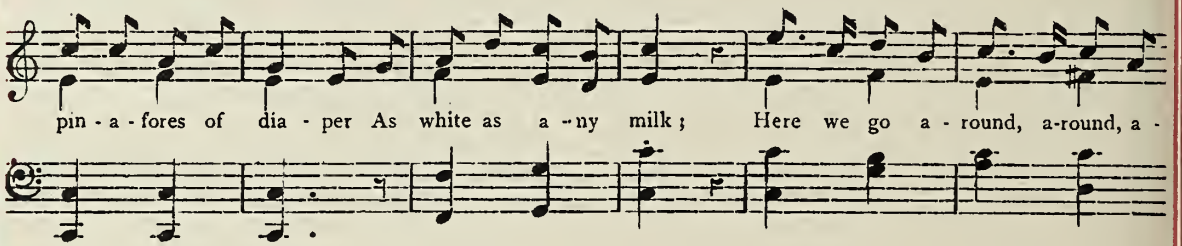


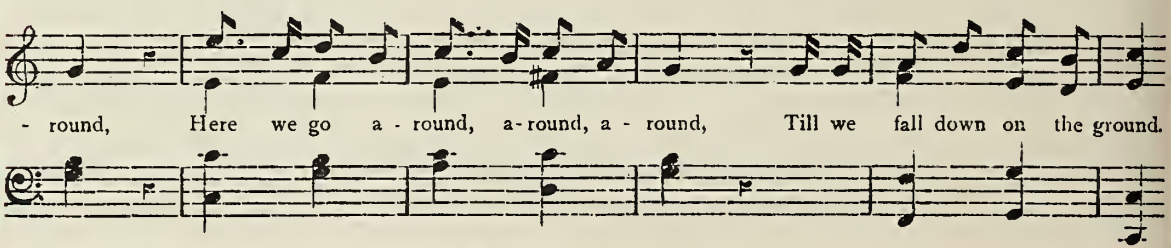


OUR BOOTS ARE MADE OF SPANISH

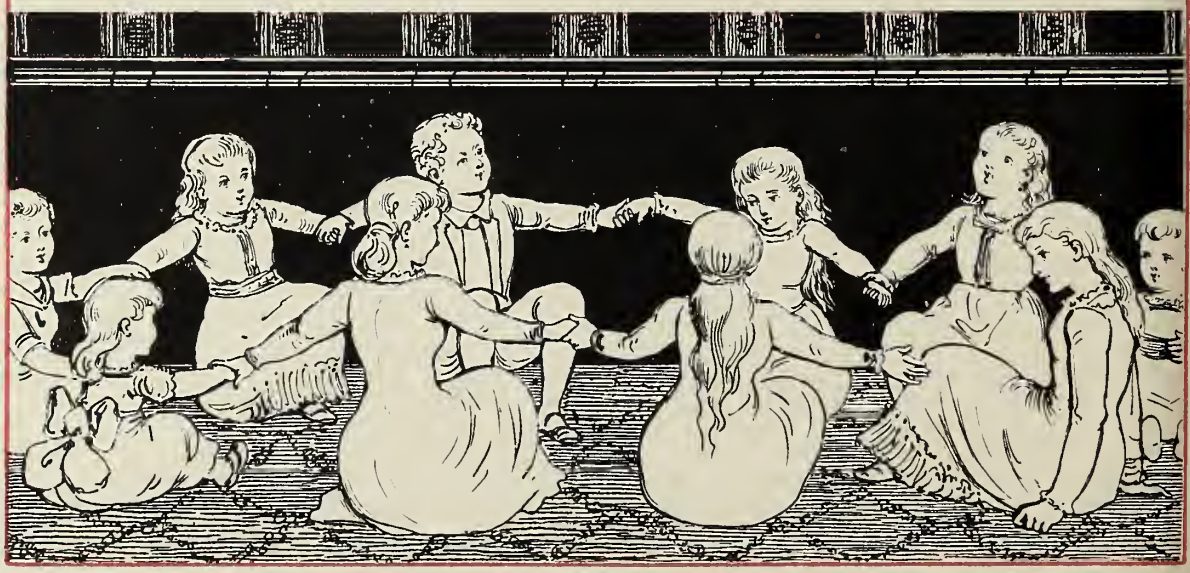
The children hold hands and dance in a circle, singing—





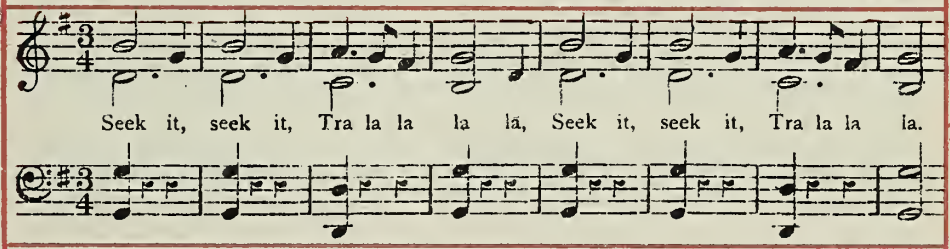


At the last word they all drop down sitting on the ground, then they jump up again and dance round, singing as before.



SEEK IT SEEK IT

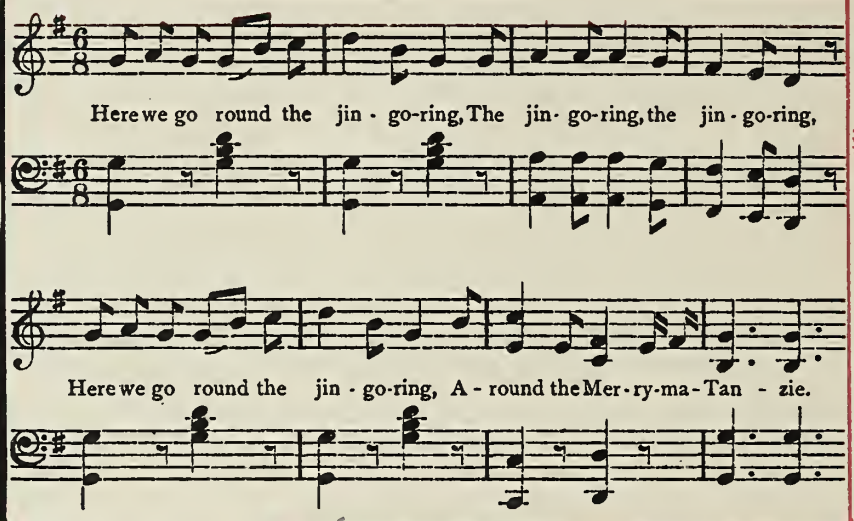
The children form a circle, each child grasping, with its left hand, the right hand of its neighbour, a ring is quickly passed from hand to hand, they dance round singing—



The child in the middle tries to find the ring; the child in whose hand it is found takes the middle place.

HERE WE GO ROUND THE JINGO RING

The children join hands in a circle and dance round singing—



TWICE about and then we fall,
Then we fall, Then we fall,
Twice about and then we fall, Around the Merry-ma-Tanzie.

Here the children fall down; the last to rise goes into the middle; the others dance round singing—

CHOOSE a good man or hide your face,
Hide your face, Hide your face,
Choose a good man or hide your face, Around the, &c.

The children now pause in their dance and song, while the child in the middle sings—

WHAT would you give to know his name
To know his name, To know his name,
What would you give to know his name? Around, &c.

The children sing—

TEN thousand pounds to know his name, To know his name, To know his name,
Ten thousand pounds to know his name, Around the Merry-ma-Tanzie.

The child in the middle names one of the circle and sings—

HARRY GREENE it is his name, It is his name, It is his name,
Harry Greene it is his name, Around the Merry-ma-Tanzie.

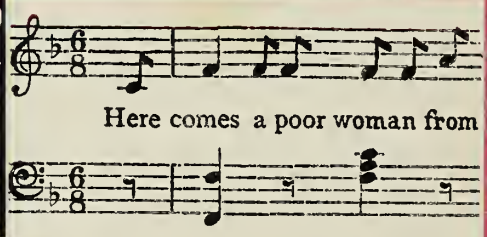
Harry now stands in the middle with the first child; the others dance round and sing—

THEY are married with a gay gold ring, A gay gold ring, A gay gold ring,
They are married with a gay gold ring, Around the Merry-ma-Tanzie.
NOW they are married we wish them joy, We wish them joy, We wish them joy,
NOW they are married we wish them joy, Around the Merry-ma-Tanzie.

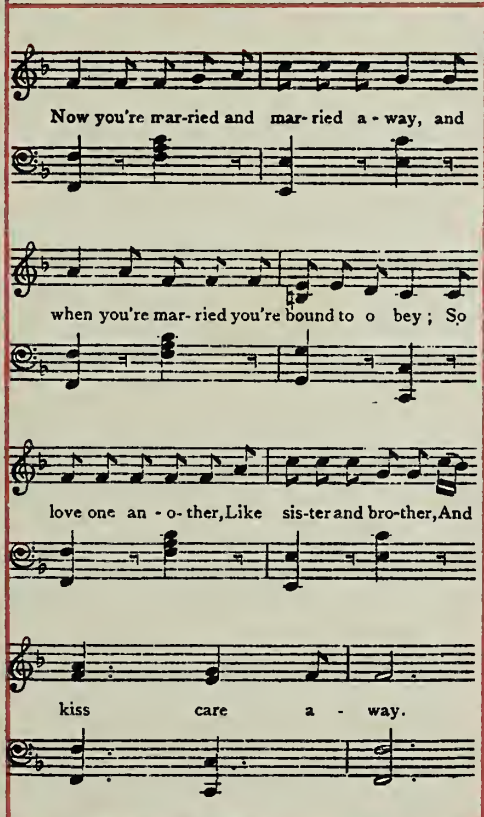
During the last verse, the children let go hands and all whirl round clapping their hands; the first child joins the circle. "Harry" stands in the middle, the others dance round singing "Choose a good wife."

ERE COMES A POOR WOMAN.

One child in the middle, the others in a ring, dance round and sing

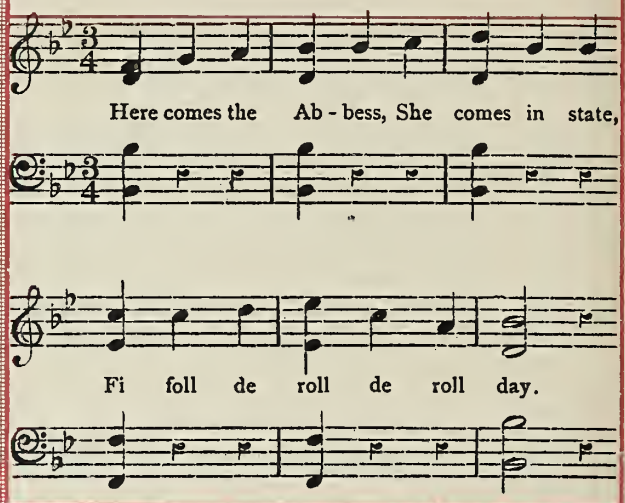


ONE can bake, and one can brew,
One can shape, and one can sew,
One can sit at the fire and spin,
One can bake a cake for a king.
Come choose you east, come choose you west,
Come choose the very one you love best.

THE child in the middle chooses one from the ring; they stand hand in hand, while the others dance round singing—

Now you're mar-ried and mar- ried a - way, and
when you're mar- ried you're bound to o bey; So
love one an - o- ther, Like sis-ter and bro-ther, And
kiss care a - way.

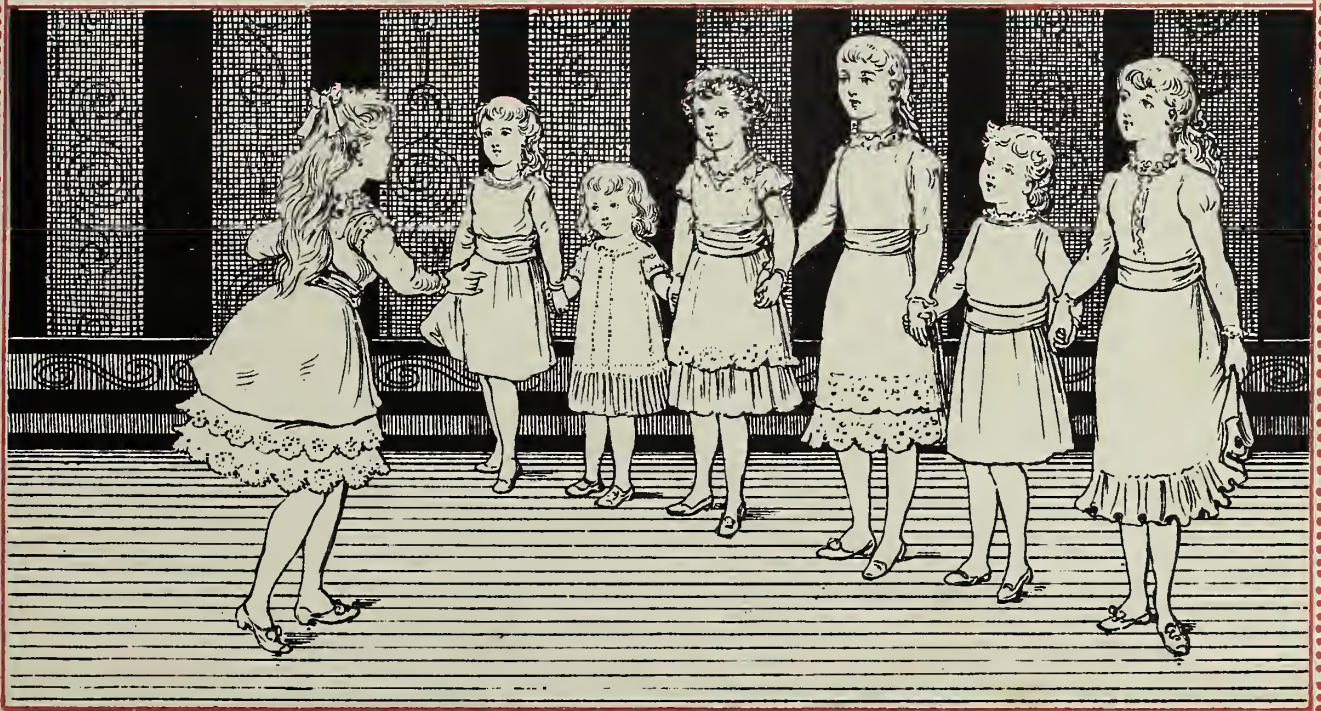
AT the end of the verse they kiss. The first child then joins the ring, the second remains and the game begins again.

HERE COMES THE ABBESS

One child, as "Abbess," advances singing. The others hold hands in a line.

The Abbess now retires, and the "Maidens" advance singing—

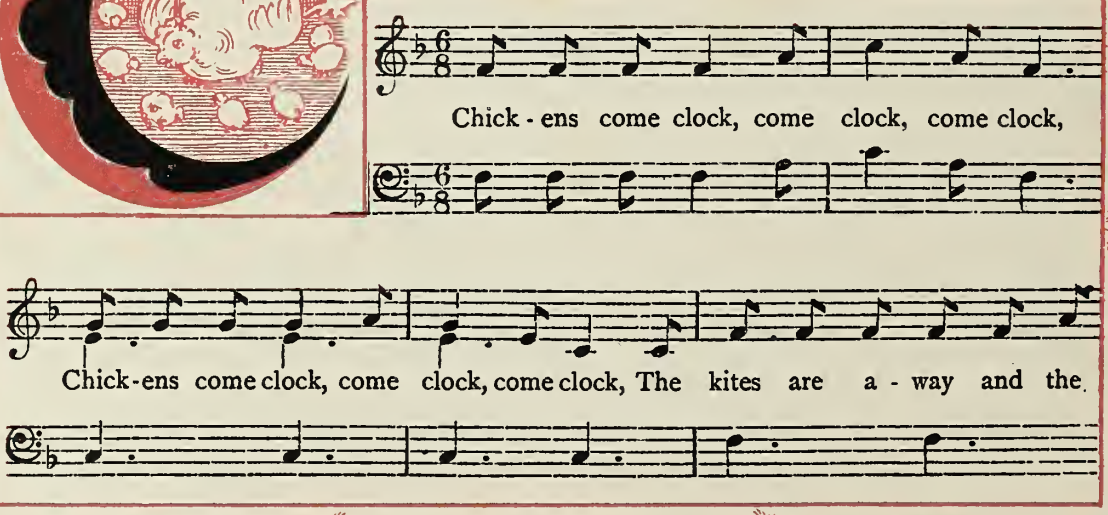
Maidens	Why comes the Abbess? why in such state?	Fi foll de roll de roll day.
Abbess	She comes to seek for a maiden fair,	Fi foll de roll de roll day.
Maidens	Whom will she take as a maiden fair?	Fi foll de roll de roll day.
Abbess	The lovely Emma it now shall be,	Fi foll de roll de roll day.
Maidens	The lovely Emma it can not be,	Fi foll de roll de roll day.
	A nun she will not, she can not be!	Fi foll de roll de roll day.
	And Emma we may not give to thee,	Fi foll de roll de roll day.
Abbess	Your windows I will break with might,	Fi foll de roll de roll day.
Maidens	Our shutters we will fasten tight,	Fi foll de roll de roll day.
Abbess	Your cottage I'll burn your ears about,	Fi foll de roll de roll day.
Maidens	With water we will put the fire out,	Fi foll de roll de roll day.
Abbess	I seize her now by her right hand,	Fi foll de roll de roll day.
	And lead her away to a distant land,	Fi foll de roll de roll day.

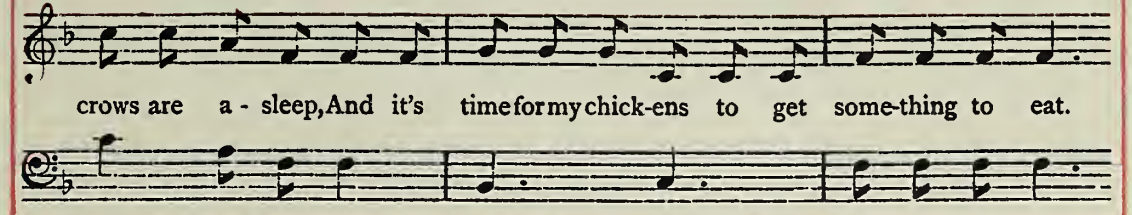
The Abbess takes "Emma" by her hand and leads her off; then they together advance and sing as before, and so on, till all are chosen but one; that one then runs away. When caught she must be the Abbess.



CHICKENS COME CLOCK

A child sits on the floor and pretends to cry, another heads a troop and sings—





The children march round and round, then the leader in the character of "Hen" says to the crying girl,

What are you crying for, my poor old woman? *(Old Woman).* **I've lost my needle! and I'm looking for it.**

(The Hen). **What do you want your needle for?** *(Old Woman).* **To sew a bag with.**

(The Hen). **What do you want a bag for?** *(Old Woman).* **To put salt into.**

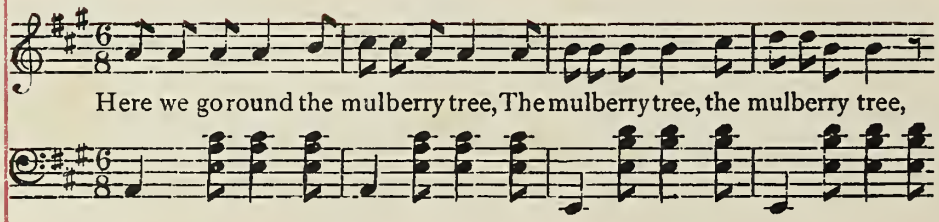
(The Hen). **What do you want the salt for?** *(Old Woman).* **To scour my saucepan with.**

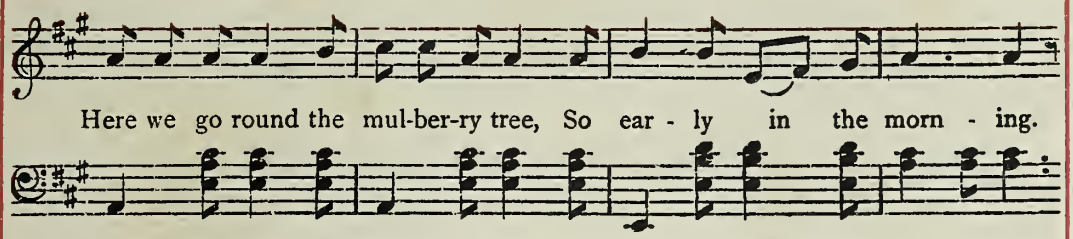
(The Hen). **What do you want your saucepan for?** *(Old Woman).* **To boil one of your chickens in.**

At these words the Old Woman jumps up and tries to catch one of the Chickens. The Hen does her best to defend them. Whoever is caught must be old woman.

THE MULBERRY TREE

The children all take hands and dance round, singing—





The children let go hands and pretend to wash their dresses, singing—

This is the way we wash our clothes,
We wash our clothes, We wash our clothes,
This is the way we wash our clothes,
So early in the morning.

At the words, "So early in the morning," they each whirl round; then take hands and repeat 1st verse.

This is the way we wash our hands,
We wash our hands, We wash our hands,
This is the way we wash our hands,
So early in the morning.

This is the way we brush our hair, &c.

This is the way we tie our shoes, &c.

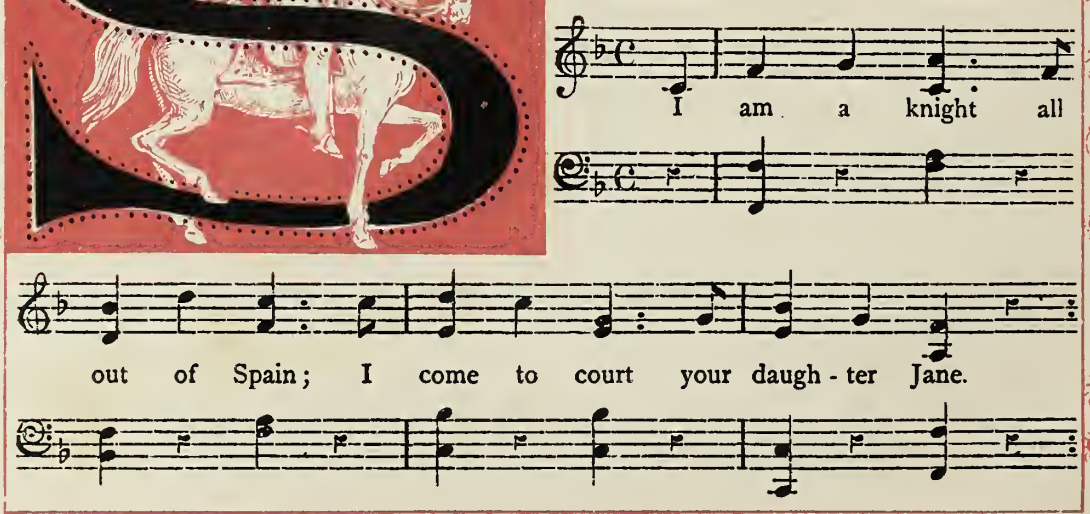
This is the way we go to school, &c.

This is the way we dance and play, &c.

Other verses can be added at pleasure.

SPANISH KNIGHT

One child takes the part of knight, another that of mother, the rest stand in a row; the "knight" advances and sings—



Mother.

MY daughter Jane is far too young,
She can't abide your flattering tongue.

Knight.

OH! be she young, or be she old,
'Tis for her beauty, and she must be sold.

Mother.

GO off, go off, you Spanish knight,
And rub your spurs till they be bright.

Knight.

MY spurs they are of costliest wrought,
And in your town they were not bought;
Nor in your town will they be sold,
Neither for silver, nor yet for gold;
So, fare you well, my ladies gay,
For I must ride some other way.

Mother.

TURN back, turn back, you courteous knight,
And choose the fairest in your sight.

Knight.

THE fairest maid that here I see,
Is Katie Moss, come dance with me.

He dances off with "Katie Moss." Then together they advance and sing, "We are two *knights." When the next child is chosen they sing, "We are* three *knights," &c. When all are chosen they advance again, and the knight sings the last verse; at the last word they run away. "The Mother" pursues and catches any she can.*

HERE are your daughters safe and sound,
And in each pocket a thousand pound,
On each one's finger a gay gold ring,
They are fit to marry any king.

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